University of Alberta

A DESCRIPTIVE ANALYSIS OF CURRICULA IN CANADIAN UNDERGRADUATE JAZZ STUDIES PROGRAMS

by

CRAIG PETER LIAM BRENAN

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ABSTRACT

The purpose of the study was to provide a descriptive analysis of the curricular structure of jazz studies undergraduate degree programs in Canadian institutions. An additional purpose was to determine the teaching qualifications and credentials of faculty members working in the extant Canadian undergraduate jazz studies degree programs. This writer has identified: available jazz studies degrees offered in Canada, curricular areas of study, jazz studies requirements, entrance exam requirements, ensemble participation required of students, and ensembles available to students. A secondary goal was to identify elements relating to the academic and professional background of the jazz studies Chairs, and the collective undergraduate jazz faculty. Using the process of content analysis, various university catalogs and websites were analyzed. Additionally, interviews completed by the Chairs of jazz studies programs from Canadian universities were examined. The interview asked respondents to comment on building facilities, the state of jazz education in Canada, and the strengths of their jazz studies program. Data were presented in combination narrative and outline form. Tables were utilized whenever appropriate.

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I. Introduction to the Study

> The history of jazz education in Canada is not the history of a phenomenon unique to Canadian music education. It is the history of an American movement transplanted and assimilated by Canadian teachers with a minimum of rhetoric, controversy, and charismatic leadership; it is the history of a 'soft revolution.' (Elliott, 1985, p. 17)

Initial music education offerings in Canada began with the arrival of Jesuit priests in 1626 (Green and Vogan, 1991). However, instrumental music education in Canada was not a major presence in the secondary school curriculum until the 1930s, with the main development in instrumental music beginning after WWII (Bray, 1981). The initial development was in choir, strings and wind band, " . . . the dance band developed slowly as (a) supplementary activity within the concert band context of the 1950s and 1960s aided by supportive teachers such as Bud Hill, Robert Cringan, George McRae, Phil Murphy, Don Cowan, and Don McKellar" (Elliott, 1985, p. 20). By the mid-70s, the adoption of stage bands in secondary schools began in earnest in Canada as enthusiasm for the movement gradually accrued (Elliott, 1985). Subsequently the progression of jazz education moved from secondary schools to post-secondary schools in the United States as well as in Canada (Ferriano, 1974).

The first generation of post-secondary Canadian jazz band educators, clinicians, and festival adjudicators largely came from the ranks of the professional Canadian big bands of the 1950s and the 1960s. By the late 1960s and early 1970s the education systems were benefiting from the professional bands as a preparation ground for educators. In the five-year period from 1969-1974 there was a 73% growth in public school jazz education (Barr, 1974). The University of New Brunswick (Phil Nimmons), University of Toronto (Phil Nimmons), Humber College (Ron Collier and Don Johnson), York University (John Gittens), Grant MacEwan Community College (Harry Pinchin), Vancouver Community College (Dave Robbins), and the University of British Columbia (Dave Robbins) were among the first to benefit from this new pool of jazz educators (Elliott, 1985).

Since this initial spate of jazz educators, there has been very little growth of interest in jazz education among the music education authorities in Canada:

> . . . there is no real reason for the lack of interest shown by Canadian music education authorities, unless the central problem is philosophical as noted by Van Bodegraven (1963): . . . There is a lack of a unified philosophy in basic objectives in music instruction in the schools . . . A present day example of this is the "stage" band. Students like it; a vocal part of the public responds enthusiastically and more

> attend than at concerts of standard literature. So what frame of reference do we as professionals use to measure its appropriateness in education? (Elliott, 1985, p. 22)

In light of participant support and enthusiasm for the jazz band movement beginning in the 1970s, it is unusual that little has been written about secondary and post-secondary jazz curricula in Canadian educational jurisdictions. The need for development of jazz education curricula is clearly shown by the growth of jazz bands in both secondary and post-secondary institutions.

Since the initial development of undergraduate jazz studies degree programs in Canada there has been little expansion, either through published curricular material or by the development of a jazz education professional organization in Canada. Although Canada has a chapter of the International Association for Jazz Education (IAJE), this is a Canadian chapter of an American organization. Only the province of Manitoba has adopted a formal provincial curriculum for jazz studies, and only at the secondary school level, underscoring the need for universities to follow suit (Lee & Campbell, 1998). As noted by Elliot (1983) the development of jazz education within music education in Canada has passed without serious comment or criticism and continues to exist without much thought or attention. This appears to remain a concern as indicated by the paucity of professional literature on this topic.

The role of an undergraduate degree in jazz studies should be to enhance the student's knowledge of the idiom of jazz music and perhaps identify and develop specific elements that would be essential to a young musician's successful performance career as he/she enters the next level of musical development (Fischer, 1999). The following elements were determined by Fischer, in consultation with other experts, to be essential for the successful performance career of young musicians:

1. technical mastery
2. stylistic awareness
3. finely tuned aural skills
4. analytical skills
5. musical expressiveness
6. functional keyboard skills
7. historical knowledge
8. practical knowledge
9. computer skills
10. MIDI skills
11. performance experience
12. performance opportunity
13. business experience
14. marketing skills
15. philosophical background
16. etiquette skills [social and performance etiquette]

(Fischer, 1999).

Upon further consideration Fischer included in his list: jazz pedagogy, jazz improvisation, and the history and literature of jazz. An earlier study by Shapiro (1986) lists similar elements to those stated by Fischer, also identifying "marketable music skills" and "musical knowledge" as being important for a successful music career. The skills identified by Fischer (1999) and Shapiro (1986) point to the possibility of a successful career in jazz music performance.

Purpose of the Study

The purpose of the proposed study was to provide a descriptive analysis of the curricular structure of jazz studies undergraduate degree programs in Canadian institutions. An additional purpose was to document the teaching qualifications and credentials of faculty members working in the extant Canadian undergraduate jazz studies degree programs. The results of this study were available by CD Rom to all interested persons and institutions, including prospective students, universities that currently have (an) undergraduate jazz studies degree(s) program, and universities without an undergraduate jazz studies degree program. At present, little has been published about the actual course content and focus of jazz studies degrees in Canada. This condition led the investigator to the following questions:

1. Are institutions of higher education in Canada offering

degree programs at the undergraduate level in jazz studies?

2. Is Canadian undergraduate education in jazz studies oriented toward the development of jazz teachers or jazz performers?

3. Are undergraduate jazz programs in Canada similar or diverse in nature?

4. Do undergraduate jazz programs in Canada offer ample and varied performance opportunities?

5. What are the academic and performance credentials of faculty members in extant Canadian jazz programs?

6. How do Canadian undergraduate jazz programs compare to American standards as set by the National Associations of Schools of Music (NASM)?

Limitations of the Study

The investigation was limited to an examination of all the undergraduate jazz studies degree programs offered by Canadian universities and colleges. This study was limited to (a) the collection and analysis of data from institutions that currently offer an undergraduate degree in jazz studies, and (b) to the calendar and specific questions submitted to and answered by the Chair of jazz studies at each institution. This study did not include teaching philosophies, texts, views of program graduates or current students, methods or techniques pertaining to specific courses. This study did not examine the views of program graduates or current students.

Definition of Terms

This study recognized terminology presently in use and commonly associated with jazz studies curricula. All definitions are from the *The New Grove Dictionary of Jazz (2nd ed.)* (2002), unless otherwise attributed. These terms include:

Big Band--See *Stage Band.*

Calendar--A list or register. . . (*Random House Unabridged Dictionary 2nd ed.* 1993).

Catalogue--A list or record, as of items for sale or for courses at a university. . . (*Random House Unabridged Dictionary 2nd ed.* 1993).

Charts--Any printed or manuscript score or part from which a musician plays.

Combo--A term, derived from the word "combination," used of a group of musicians and applied principally to small ensembles.

Dance Band--See *Stage Band.*

Dance Orchestra--See *Stage Band.*

Handbook--A book of instruction or guidance, as for an occupation. . . (*Random House Unabridged Dictionary 2nd ed.* 1993).

Jazz--A music created mainly by African-Americans in the early 20th century through an amalgamation of elements drawn from European-American and tribal African musics. A unique type, it cannot safely be categorized as folk, popular, or art music, though it shares aspects of all three. It has had a profound effect on international culture, not only through its considerable popularity, but through the important role it has played in shaping the many forms of popular music that developed around and out of it.

Jazz Ensemble--See *Stage Band.*

Jazz Improvisation--The spontaneous creation of music as it is performed (within a jazz context). It may involve the immediate composition of an entire work by its performers or the elaboration or other variation of an existing framework, or anything in between. All the performers in a group or a soloist, or any intermediate combination of players may improvise.

MIDI [Musical Instrument Digital Interface]--A system of standard code signals, introduced in 1983 and updated in 1992, enabling computers, synthesizers, and other electronic devices to be linked together.

Pedagogy--The function or work of a teacher; teaching (*Random House Unabridged Dictionary* 2^{nd} *ed.* 1993).

Stage band--A term used in American schools as a synonym for "big band." Groups that appeared in concert became known as stage bands (or occasionally stage ensembles); some were known as show bands. A group that put heavy emphasis on jazz was variously called a jazz band, a lab band, a jazz lab band, or, most commonly, a jazz ensemble (Ling 1995).

Standard--A composition, usually a popular song, that becomes an established item in the repertory; by extension, therefore, a song that a professional musician may be expected to know.

II. Related Literature

The purpose of the study was to provide a descriptive analysis of undergraduate jazz studies degree programs in Canadian institutions. Studies that explored various aspects of music and music education programs in North America are numerous; however, the body of research pertaining to undergraduate degree jjazz studies curricula is limited. The history of jazz education in Canada is a shared history with the United States, and much of the related literature is by American scholars. Perhaps the most cited comparative study of jazz curricula, completed by Barr in 1974 is "The Jazz Studies Curriculum." Barr analyzed undergraduate jazz studies degree programs in the United States. A more recent study by Fischer (1999) entitled "A Comparison of Jazz Studies Curricula in Master's Programs in the United States" extended Barr's research by focusing on the master's degree programs in jazz studies.

Investigation of Related Literature and Content Areas Within Jazz Studies

The literature that pertains to undergraduate jazz studies degree programs in Canada can be grouped into four categories. These are (a) literature that investigates jazz studies curricula, (b) literature that focuses on the need for a philosophy of jazz education, (c) literature that addresses jazz studies as part of a music education degree, and (d) literature that examines the history of jazz education.

Jazz studies curricula.

Barr (1974) surveyed the 15 American post-secondary schools that offered undergraduate jazz studies degree programs and a group of professional jazz musicians and jazz educators who were not associated with any post-secondary undergraduate jazz studies degree program. Responses were received from 66% of the post-secondary schools, 47% of the professional musicians and 66% of the jazz educators. Barr's goals were threefold: (a) To investigate each institution and ascertain what it was offering as a jazz degree, (b) to identify criteria that professionals deemed important to a jazz education, and (c) to determine if post-secondary institutions were meeting these criteria. Barr identified the following:

1. Ninety-one% of the surveyed educators had no undergraduate training of an academic nature within a Jazz Studies program.
2. Eighty-seven% of the professional musicians surveyed were employed in either public or private teaching situations.
3. Seventy-three% of the growth of public school jazz education had occurred prior to 1974.
4. It is evident that given the rapid rate of growth in jazz education, most jazz studies programs have been constructed without sufficient forethought given to

philosophies, rationales or outcomes.

5. Both [*sic*] populations of survey respondents indicated the continuous need for relevance and applicability of musical skills acquired in their undergraduate degree programs. The high rating given the categories of Performance and Improvisation indicate the need for educators and musicians to "learn by doing."

6. If there is to be success in the administration and implementation of the jazz studies curriculum, the total integration of course objectives must reflect in practice the philosophy of the program regarding relevance and applicability.

7. Many areas of teaching techniques within the jazz studies curriculum are relatively unexplored and new in the field of music education. (Barr, 1974, p. 110-113)

Barr also provided a model undergraduate jazz studies curriculum based on his findings and the National Association of Schools of Music (NASM) guidelines from 1973. Barr's research was the first of this topic on a national level in his country. His work is important because it identified problems with jazz education that have been the focus of subsequent research.

Fischer (1999) concentrated on all extant master's degree programs in jazz studies at American universities, colleges and conservatories (*N*=23). Using the NASM guidelines as a basis, Fischer studied the curriculum of each post-secondary school and compared each to the NASM guidelines. As well, Fischer reviewed the qualifications and credentials of the faculty members and the program director for each program. Fischer gathered information from university, college and conservatory calendars and handbooks and developed a comprehensive survey to acquire specific information from the Chair or head of the jazz program at each institution. Fischer presented the following findings:

1. One hundred percent of institutions reviewed were members of the NASM.
2. One hundred percent of institutions reviewed were familiar with the International Association of Jazz Educators (IAJE)/NASM collective goals and objectives.
3. Many schools were deficient in jazz rhythm section training for non-rhythm section musicians, compared to Barr's model.
4. When admitting students to programs, institutions valued those with skills in jazz composition and arranging.
5. A wide range of admission standards and procedures existed between programs.
6. Most institutions placed a low priority on the inclusion of jazz pedagogy as a subject of study.

While both the works of Barr and Fischer are seminal and influential, neither investigated programs at Canadian institutions.

The shared musical history and geographic proximity of Canada and the United States encouraged speculation that the work of Barr and Fischer also reflect educational trends in Canada. However, there has been no Canadian study confirming that to be the case. To date, there are four doctoral dissertations that have addressed jazz education in Canada. Among those, only Elliott (1983) specifically focussed on jazz education. Bates (1972), Patterson (1972) and Dust (1995) focused on music teacher education; however, each included a small section that pertained to jazz education.

Bates investigated 10 university programs in Ontario that offered music education programs. Bates determined that popular music was being used in music curricula more often, however he did not define popular music. He did not reference jazz education directly, however responses in his survey indicated a perceived need for jazz education.

Patterson (1972) investigated all Canadian colleges and universities that offered an undergraduate music education degree. Thirty-nine institutions were surveyed with questionnaires being received from 32 for a response rate of 82%. Results from Patterson's questionnaire indicated that teacher preparation in instrumental music, which included jazz was an area that needed development. Patterson's study however, investigated, among other institutions, normal schools which have since been phased out in Canada, making his data obsolete.

Dust (1995) examined the education and certification of secondary music teachers in Canada. Thirty institutions were identified as offering a secondary music education program leading to teacher certification. Results were collected from 70% (*n*=21). While Dust did not reach any conclusions specific to jazz education, he did amass data regarding the offerings of jazz education courses that were part of a music education degree leading to teacher certification. Patterson, Bates, and Dust did not link their findings in music education with the study of jazz education.

Elliott's dissertation titled "Descriptive, Philosophical and Practical Bases for Jazz Education" examined the history of jazz education in Canada and the " . . . current nature and extent of jazz studies offerings at the post-secondary level of education in Canada with particular attention to the place of jazz in Canadian music teacher education" (Elliott, 1983, p. ii). Elliott offered a philosophical position on the nature and value of jazz education, and provided recommendations for the theory and praxis of jazz education. Elliott examined every post-secondary institution in Canada to identify those that offered music or music education curricula. He made an exhaustive search and found that 56 post-secondary institutions offered music education and 34 offered music degrees without a concentration in music education. Elliott developed and distributed a questionnaire to music department chairpersons at 90 Canadian universities and colleges. He received 76 responses (84%). Elliott collected information regarding institutional offerings, respondent's importance ratings and attitudes, geographic data, and personal background information. He concluded that:

1. Jazz education was a young yet (an) active and extensive aspect of Canadian music education.
2. Current jazz curricula were inadequate for the needs of contemporary Canadian music teacher education.
3. Canadian music education authorities included the study of jazz education philosophy among jazz curriculum priorities for music education majors (Elliott, 1983).

It is interesting to note that Elliott arrived at conclusions similar to those of Barr and Fischer. Elliott's work was the first of its kind in Canada, thus providing the baseline for further studies. He exceeded descriptive data analysis and attempted to provide a philosophical basis for courses and offerings in a jazz studies program. However, Elliott addressed all music offerings in Canada without distinguishing between courses that were curricular requirements of degree granting programs and courses that were not curricular requirements for a specific degree. Research on post-secondary jazz studies curricula in Canada other than Elliott's 1983 landmark study is extremely limited.

Lee and Campbell (1998) investigated jazz studies course offerings at secondary schools in Manitoba and addressed the adoption of a province-wide jazz curriculum for secondary schools in Manitoba. Through public support and pressure Manitoba adopted the Music Educators National Conference (MENC)/IAJE document "Teaching Jazz: A Course of Study." This document had been accepted by provincial officials as a "Department Developed/Acquired Curriculum" for use in the secondary schools. Lee and Campbell did not address post-secondary jazz studies curricula; however, they examined the need for post-secondary jazz studies education in Canada. Lee and Campbell called for post-secondary institutions to include jazz pedagogy as part of music teacher education programs at post-secondary institutions.

" . . . this curriculum should provide added impetus for our post-secondary institutions to offer, on a regular basis, quality jazz pedagogy education courses for all prospective music education students." (Lee and Campbell, 1998, p. 62)

The extant literature on jazz studies curricula provides a foundation for further jazz studies curricula research. Studies by Barr (1974) and Fischer (1999) investigated jazz studies curricula at American institutions. In Canada, Patterson (1972), Bates (1972) and Dust (1995) identified the need for post-secondary jazz education courses for music education students. This identification was echoed by Lee and Campbell (1998). Elliott (1983) conducted an extensive investigation of the descriptive, philosophical, and practical bases for post-secondary jazz education in Canada. Elliott's study took place 21 years ago. The need for the investigation of jazz studies curricula in Canada is still as evident as it was in 1983 when Elliott concluded his research.

Philosophy of jazz education.

> Music educators committed to jazz studies should consider replacing tranquil axioms and loose ends with philosophical bases that can better inform means. This is the first prerequisite for achieving a more significant correlation between the outcomes of jazz pedagogy and the goals of aesthetic education. (Elliott, 1986, p.21)

The literature that examines the philosophical basis for jazz education curricula addresses the validity of courses, and experiential offerings designed to teach the "language" of jazz. Very little empirical research has been completed on this topic, with the exception of Elliott (1983, 1985, 1986) in Canada and Brown (1992) in the United States. There is a dearth of research literature in this area; however, there is an abundance of opinion-based literature proffered by prominent jazz educators and musicians. The teaching concepts and approaches that best teach the elements of jazz are a recurring topic in this body of literature.

Some educators maintain that jazz education is best taught in the combo setting (Marantz, 1986). Marantz speculated that in most universities and colleges that offered jazz studies, jazz combos were an established part of the curriculum, and that this was not necessarily true for high schools. Professional jazz trumpeter and educator Pat Harbison (1988) asked the question "Has Jazz Education Lost Touch With The *Roots?*" Harbison stated that jazz education " . . . must endeavor to teach the process of creation and the value systems of jazz first and foremost. Value systems that emphasize expressiveness (real jazz) over perfection (school jazz) in detail and content over form" (Harbison, 1988, p. 64). Harbison questioned the credentials of those teaching jazz and pointed out potential dangers of academia's influence on jazz music. Harbison's inference is that academics have focussed on the elements that form jazz, forgoing the concept of jazz music as a whole, thus producing musicians who have knowledge of the elements that make jazz, yet were missing the larger concept. Harbison (1988) stated:

> With each successive generation of jazz education, we are in danger of drifting further from the mainstream of the jazz tradition. The emphasis in jazz education on the big band (which is a largely peripheral phenomenon in the history of jazz, excepting the period 1930-45, the music of Ellington and only a few other artists) tends to widen the gap between school jazz and real jazz and has probably outlived its usefulness as a major

performance focus. (p. 67)

Harbison called for a new balance between jazz education (school jazz) and jazz aural tradition (real jazz). He encouraged students to learn more effectively by listening, to define for themselves the balance between the aural tradition and codified academic learning. Harbison stated that the balance of these elements is different for everyone.

Williams (1988) agreed with Harbison and focused his questions on the jazz literature. "Jazz education should be using the great works of the past to help train the music's future performers. The puzzling truth is that for the most part, jazz education does not do that" (Williams, 1988, p. 1). Williams stated that jazz education should have a focus on repertoire similar to classical music education. "Classical conservatories of course train students on works by Bach, Mozart, Beethoven, and the other great composers of the past" (Williams, 1988, p. 2). Williams implied that jazz students should study Charles Mingus, Duke Ellington and Thelonious Monk among other jazz artists.

Wynton Marsalis, noted performer, composer and jazz advocate stated: "It's important for us to use the language of jazz when we're teaching, the terms invented to go with jazz performance" (Marsalis, 2000, p. 46). Marsalis' implication was that jazz educators were not teaching a complete version of jazz music unless the proper verbal jazz vocabulary was used. This lack of vocabulary resulted in a lower level of musical understanding (Marsalis, 2000). Bunky Green, noted jazz saxophonist, stated that " . . . jazz education is producing such fine young talent that clinicians run the risk of embarrassment if they come unprepared . . ." (Green, 1992, p. 67). Green also addressed education in his comments by stating "It appears that now we have the justification for moving forward to request that jazz music be integrated into our music education system at all levels" (Green, 1992, p. 67).

Bill Dobbins (1988), acclaimed jazz educator and pianist, addressed the issue of teaching *street music* in academia. Dobbins felt that the approach to learning jazz in academia excluded certain elements such as rhythm, aural skills and sensitivity, and the interdependent integration of the individual with the group. Dobbins identified philosophical criteria to enhance improvisation and education. These included the practical use of life experience for creativity, the need to master verbal skills, and the unidentifiable "spirit" [otherwise known as swing] of jazz (Dobbins, 1988).

Geoff Keezer (1996), jazz pianist and composer identified the root of his philosophical position by stating that the professional musician and the professional educator were not mutually exclusive. However, Keezer noted that it was a rare occurrence when students were exposed to such an individual. He further commented on the need for performers and educators to bridge this gap for the continued health of creative musical expression. A musical expression that is aware of the teachable elements of jazz music as well as the unidentifiable elements, together continuing to produce creative music.

Some jazz musicians/educators have contemplated the need to continue the "American art form" and advance the art form through advocacy. David Baker, trombonist and cellist, jazz advocate, and one of the most prolific authors on the topic of jazz pedagogy, commented on the need for teachers to be advocates for jazz music and education, and be able to do what they teach. " . . . there's an element of credibility that comes from people who do what they teach . . . " (Baker quoted by Lockhart-Moss & Guregian, 1986, p. 11). Baker stressed that teachers continually update their teaching, striving for a " . . . constant renewal," in teaching and a refocus on curriculum and concepts. This constant renewal is essential as teaching emphasis changes as society changes (Baker quoted by Lockhart-Moss & Guregian, 1986).

Criticism of jazz music is just as likely and as common as advocacy. "Jazz is a commodity. It's [sic] productions are . . . as ephemeral as seasonal styles" (Brown, 1992, p. 20). Brown based his work on that of Adorno whose central aesthetic concept is autonomy, the function of art is to be nonfunctional. Adorno considered jazz to be "popular" and not "serious" art, improvisation to be pre-planned, and that jazz racial issues presented in a predetermined, reactionary, and even comical manner (Brown, 1992).

Elliott (1986) examined jazz education using Ernest Schachtel's perspective for the organization and conduct of jazz education. Schachtel stated that sensory experiences were a function of two basic modes of relatedness between the perceiver and environment: the autocentric and allocentric modes of perception. The autocentric mode provided little or no objectification, emphasis was on how the person feels, while the allocentric mode provided objectification, the emphasis was on what the object is like. The purpose was to:

> . . . engage the interest of both constituencies in the development of a philosophical rationale that fully acquits the nature and value of jazz, thereby clarifying its place in the mosaic of modern music curricula for the mutual benefit of jazz education and music education. (Elliott, 1986, p. 41)

Jazz studies as part of a music education degree.

Numerous writers have identified the need for jazz pedagogy courses in a music education degree (Bates, 1972; Patterson, 1972; Elliott, 1983; Barr, 1974; Dust, 1995). These authors noted the lack of a jazz education component in music teacher education programs. In a forum at the 1999 IAJE conference in Anaheim, California, panelists discussed crucial issues in music education curriculum.

> We have found that those students with previous high school jazz experience - or those who voluntarily participate in jazz electives in college - are moderately successful in translating their training into a viable music education program inclusive of jazz. In contrast those students without previous jazz backgrounds who do not take advantage of concurrent jazz studies as undergraduates do *not* graduate with appropriate skills to teach jazz performance and academic classes effectively. Many in the latter category then learned jazz skills "on the job" and have done quite well in high school situations. Although the training received in other Music Education courses has aided these alumni in pursuing this job - learning, our faculty cannot be credited for adequately preparing these graduates in jazz education, per se. (Caffey, Lindeman, Montgomery and Sher with Garcia, 1999, p. 39)

The belief that a music education degree adequately prepared students for the challenges of teaching music might have been correct decades ago when most of the degrees were established. However as Caffey, Lindeman, Montgomery and Sher with Garcia (1999) state, students without musical training extra to the required course content were unprepared to deal with the challenges that music teachers faced in the 21st century.

In the following section, studies involved the questionnaire and survey approach and were generally patterned after the work of Barr (1974). Overall the conclusions were very similar given the large period of time and the diversity of the programs from which they were collected.

Balfour (1989) analyzed the course calendars comprising the California State University and University of California systems. To gather information pertaining to attitude and opinion, Balfour interviewed the director of the music program at each of the 27 universities. He identified the following:

1. Jazz pedagogy and preparation were an isolated course of study.
2. None of the 27 universities met the criteria determined previously by Barr (1974) as indicating jazz education preparedness.
3. A majority of respondents conjectured that more attention to jazz pedagogy should be afforded to students in music education.

Fisher (1981) identified the need for jazz education courses in a music education degree. Fisher's research examined the course offerings of music education degrees, as well as the content of each course. Through a survey and questionnaire completed by Pennsylvanian music educators, performer/experts, and heads of college music departments, Fisher identified the need for jazz studies education for music education students and responded with a comprehensive list of resources available. Fisher sent surveys to three groups (a) jazz education specialists and college professors (*n*=50) (b) the Heads of music departments in Pennsylvania colleges and universities (*N*=27), and (c) a random sample of high school band directors in Pennsylvania (*n*=100). Fisher received a return rate of 96% from jazz education specialists, 89% from Heads of music departments at colleges and universities in Pennsylvania, and 91% from high school music teachers. Based on his findings, Fisher perceived the need for a national review and listed three themes that arose from his research:

1. Jazz specialist's respondents were the most favourable to an inclusion of jazz courses in a music education degree.
2. Most respondents, regardless of group, indicated that a degree with theoretical and practical performance requirements would best serve music educators.
3. Eighty-five percent of all respondents indicated that jazz courses should be taught by a full-time jazz specialist (Fisher, 1981).

Fisher's sample was limited to Pennsylvanian post-secondary institutions and his findings should not be generalized to include Canada.

Knox (1997) conducted research similar to Fisher's in Alabama colleges, universities, and high schools. Knox developed surveys designed to identify the status of jazz education in the preparation of teachers and sent them to all Alabama universities and colleges that offered courses in teacher-preparation (*N*=19). The same surveys were sent to a random sample of band teachers in Alabama high schools (*n*=175). The data from the surveys were compared with the calendars from each post-secondary institution and to the jazz curriculum developed by Barr in 1974. Results indicated that high school music directors believed that jazz studies should be an integral element of the high school music program and the undergraduate music education curriculum (Knox, 1997). Knox further identified that none of the post-secondary institutions surveyed had a jazz ensemble specifically for music education majors. Knox recommended that jazz courses be offered at post-secondary institutions that had a music education program and that the Alabama Music Education Association conduct summer courses in jazz education.

Hennessey's (1995) findings concurred with Knox's recommendations. Hennessey examined three universities in the United States and determined through curriculum analysis that two of the schools, North Texas State and The Eastman School of Music were meeting the criteria for teacher training in jazz education as determined by the NASM standards. The University of Hawaii at Manoa's music education program had not addressed the issue of jazz education in music teacher education. This research was conducted using an informal survey and by analyzing the curricula through university calendars. Because of the ambiguity of the informal survey the results were inconclusive, yet were similar to previous studies.

Thomas (1980) surveyed jazz education courses for music education majors in colleges and universities in the state of Mississippi (*N*=15). Two surveys were developed, one for the music education faculty and one for the jazz education faculty with a return rate of 93% from jazz respondents and 67% from music education respondents. The major findings were:

1. Sixty-four percent of the institutions offered jazz education classes. All classes were electives for music education majors.
2. Fourty-three percent of the institutions offered jazz instruction to music education majors.
3. Ninety percent of music education respondents and 93% of jazz education respondents felt that jazz was suitable for public school students in Mississippi.
4. Fifty-three percent of all respondents indicated that the reason for the lack of jazz education in public schools was due to the deficiency in instruction in colleges and universities in Mississippi.

5. Seventy-four percent of the music education respondents said they would not delete any courses from the music education program to create room for courses in jazz.

The results were similar to Hennessey's findings, but most important, was the realization that there was an overwhelming majority of respondents who would not delete any courses from the current music education curricular offerings to create room for courses in jazz studies.

Thomas' research was important in that it identified two key issues in jazz education as part of a music education degree:

1. There was an identified need for jazz education instruction for music education students in the current curriculum.
2. There was a lack of willingness to alter current music education curricular offerings.

Thomas, like Balfour concluded with the call for curricular reform and for more research pertaining to the place of jazz education in the preparation of music educators.

The investigation of jazz education at quality post-secondary institutions was one of the products of Day's investigation. Day (1992) identified 13 "top" teacher preparation post-secondary institutions in America with the help of "experts." Day sent the "top" post-secondary institutions (*N*=13) and a random collection of "other" post-secondary institutions (*n*=34) the survey instrument with a return rate of 77% from the "top" post-secondary institutions and 70% from the "other" post-secondary institutions. The analysis of the survey yielded very different results from the two groups. Discrepancies occurred in the number of staff, the number of bands and choirs and the number of undergraduate and graduate music majors. Day identified significant differences between the two surveyed groups, finding that "top" post-secondary institutions were more likely to have a jazz requirement for music education majors. Day also included the geographical population of the post-secondary institutions and found that "top" post-secondary institutions had an average population of over two times that of "other" post-secondary institutions.

Shires (1990) examined teacher preparation needs of music education graduates from Northern Arizona University and found that respondents (*n*=90) indicated jazz education pedagogy should be made available to music education students. To determine how the perceived lack of jazz education pedagogy was identified, Shires surveyed the respondent university advisors (*N*=80). Shires received a high response to the survey from music education graduates, 73%, and a response from the advisors of 80%. Shires concluded that a modification to the teacher education curriculum was needed in order to better address jazz education.

Johnson's (1985) study investigated the question of whether music department Chairpersons employed and assigned qualified specialists to instruct university jazz courses. A secondary focus of the research was to determine to what extent jazz studies had become a part of the university music curriculum. Johnson identified 603 universities that offered some type of music degree and had a university population of over 2,000. Johnson surveyed all 603 universities. The survey yielded a 40.5% return with the following conclusions:

1. Most jazz courses offered at institutions were taught by instructors who specialize in jazz.
2. Jazz courses were an important part of the music curriculum.
3. More research into this topic was required.

Unfortunately, Johnson's survey yields were very low and his population was not representative of all geographical regions of the United States. All the previous surveys of educators, professionals and institutions indicated the need for a greater inclusion of jazz pedagogy instruction.

History of jazz education.

Literature focused on the history of jazz education is abundant. The literature indicates that the first jazz band at a post-secondary institution was at the Alabama State Normal College in 1929, the "Bama State Collegians" a college credit performance group that existed well into the 1940s (Murphy, 1994; Carter, 1986). Popular acceptance of jazz band in the post-secondary school system was not achieved until Gene Hall developed a jazz curriculum and the beginning of a dance band degree in 1947 at North Texas State Teachers College (Joyner, 1997). Many schools followed suit and offered jazz degrees, including the Berklee School of Music. Based in Boston, Massachusetts, Berklee was the first school in the world to offer a four-year degree in jazz and modern music starting in 1963 (Ling, 1995).

The growth of the jazz band exploded in the 1960s in America, with reported numbers of 30 college programs and 5,000 secondary school programs to a growth of 450 college programs and 15,000 secondary school programs by 1970 (Carter 1986). Similarly in Canada, the Canadian Stage Band Festival increased from 18 groups in 1973 to 1,500 in 1983 (Murphy, 1994). Since 1983 little has been examined in the area of jazz studies in Canada.

III. Methodology

Target Population

The target population for this study was all Canadian post-secondary institutions that offered an undergraduate degree in jazz studies. The target population was surveyed in its entirety as the population was quite small, with just seven schools offering undergraduate degrees in jazz studies.

Sequence of Events

The study was conducted in four stages:

1. Identification of post-secondary institutions that offered an undergraduate jazz studies degree.
2. Compilation and organization of information from the calendars.
3. Surveying the Chair of each jazz studies degree program for information not available in the university calendars.
4. Interviewing the Chair of the undergraduate jazz studies degree program.

Identify Institutions

The target population of the study was the jazz studies degree programs at Canadian post-secondary institutions that offered (an) undergraduate degree(s) in jazz studies. Three resources were utilized to formulate a list of institutions offering undergraduate jazz studies degrees in Canada.

1. *College music society, directory of music in colleges and universities, U.S. and Canada* (2001-02)
2. Association of Universities and Colleges of Canada

website

3. University of Alberta holdings of course calendars.

It was found that the website information was the most complete and up-to-date. This was also the recommended way to gather the information when inquiries were sent to prospective schools.

Collect and Organize Data From Course Calendars

University course calendars were reviewed from the collection of course calendars held in the University of Alberta library. As most university calendars are currently on-line and only computer accessible, the University of Alberta library had few published calendars. Schools known to the author for their undergraduate jazz studies programs were contacted directly. When I requested information, the response was to gather this information on-line from the university websites. Information was collected about the courses that comprised the jazz studies curriculum at each post-secondary institution. The information was initially categorized using the Jazz Studies Program Structure Form (JSPSF) developed for this research project. Unfortunately, the JSPSF was found to be too generic, and not suitable for cataloguing the information. The JSPSF can be found in Appendix A. As the population was quite small (*N*=7) it was easier to use the course guides of each post-secondary institution to organize the information. Courses were categorized as follows:

1. Jazz History-jazz history and development
2. Jazz Theory/Ear Training-harmony, aural skills
3. Jazz Improvisation-stylistic approaches, jazz concepts
4. Ensemble-big band, jazz combo, vocal jazz
5. Private Lesson-applied music lessons on a principal instrument
6. Jazz Electives-jazz related courses, including independent study
7. Keyboard-keyboard skills for composition, arranging and the knowledge of theory
8. Jazz Composition/Arranging-writing original and altering music previously written music for a variety of jazz ensembles
9. Other Jazz Course-courses that are options and any courses that are not included in the previous categories, such as recital.

Survey Institutions

The questionnaire by Louis Fischer from his dissertation "A comparison of jazz studies curricula in master's programs in the United States" (Fischer, 1999), was adapted with his permission for this study. The questionnaire can be found in Appendix D. The questionnaire gathered information that was not typically found in the schools' calendars. The questionnaire requested information on the following topics:

1. Personal information of the Chair of the undergraduate jazz studies degree program

2. Personal information of the collective jazz faculty of the undergraduate jazz studies degree program
3. Professional information of the Chair of the undergraduate jazz studies degree program
4. Professional information of the collective jazz faculty of the undergraduate jazz studies degree program
5. Institutional information including:
    (a) The teaching career of the collective faculty
    (b) Musical performance history and credentials of the collective faculty
    (c) Program history
    (d) Program development and philosophy.

In preparation for the current study, my questionnaire was piloted in June of 2003 at two post-secondary institutions in Alberta that offered a diploma in jazz studies. There were no indications that the questionnaire required any changes. No changes were made to the questionnaire. The questionnaire was sent to the seven extant jazz studies programs at Canadian post-secondary institutions. A listing of these institutions is found in Appendix B. The survey form was addressed to the Chair of jazz studies at each institution. The response rate was 100%. There were no indications of any Chair having difficulty with understanding or completing the questionnaire.

Every Canadian post-secondary institution offering an undergraduate jazz studies degree received the survey. The initial response rate of 29% was low. The second mailing increased the response rate to 57%. The third mailing increased the response rate to 71%. One Chair responded by saying that it was his personal philosophy to not be involved with any research of any kind. The Chair did comment on the relative ease with which the questions could be answered, but refused to participate. However, each province that has a post-secondary institution that offers an undergraduate jazz studies degree is represented in this study. Several Chairs selected a representative from the jazz studies program to answer the questions, for this study they are referred to as Chair.

Interview Chairs

To expand upon and clarify information from the calendars and the questionnaire, the study included a telephone or email interview with the Chair of jazz studies at each institution. Information that was not typically found in course calendars was discussed, such as the program philosophy and personal jazz philosophy of the Chair. The same four questions were asked to each of the Chairs of the jazz studies degrees participating in the interview. The questions were as follows: (a) generally discuss the facility and the condition and availability of the facilities; (b) discuss the strengths of the program; (c) what is your general impression of the state of jazz education; and (d) is your program considering changing direction? If so, what are the factors that are affecting this change.

Summary

The methodology was comprised of a four stage data collection procedure which explored undergraduate jazz studies degrees from three points: (a) course calendar information, (b) post-secondary institutional survey, and (c) personal interview. This multi-faceted approach to data collection yielded data that enabled the researcher to construct a profile of undergraduate jazz studies degree programs at Canadian post-secondary institutions.

IV. Analysis

The academic calendars of the post-secondary institutions available at the University of Alberta library were examined to determine which post-secondary institutions offered an undergraduate jazz studies degree. As this collection was incomplete, a comprehensive search of websites dedicated to the distribution of information regarding degree offerings of post-secondary institutions was initiated. The Association of Universities and Colleges in Canada (AAUC) website was utilized extensively, and proved to be the largest collection of information regarding degree offerings at post-secondary institutions in Canada. It was determined that seven Canadian post-secondary institutions offered undergraduate jazz studies degree programs. A list of these post-secondary institutions can be found in Appendix B. It was also found that a number of these post-secondary institutions offered jazz studies programs that did not lead to a degree. In these instances graduates received a diploma. Diploma graduates wanting to complete a degree must apply and be accepted into a transfer program offered by a post-secondary institution that has a jazz studies degree program.

Only those programs that led directly to an undergraduate jazz studies degree were included in this study. A variety of program names were found to exist. These included, Bachelor of Music in Jazz Studies, Bachelor of Fine Arts with a specialization in Jazz Studies and Bachelor of Music in Jazz Performance.

Survey

Every Canadian institution offering an undergraduate jazz studies degree (*N*=7) received the survey. The initial response to the survey was very low necessitating a second and third mailing of the survey. The department Chair of each jazz studies degree program was contacted through email and by telephone. Over an eight month period six surveys were returned (85.7%). One Chair of a jazz studies program indicated that it was a personal policy that no surveys be completed, even though he/she also indicated that the survey sent was reasonable. Surveys came from post-secondary institutions in the provinces of British Columbia, Ontario, Quebec, and Nova Scotia. These are the only educational jurisdictions where an undergraduate jazz studies degree may currently be obtained. Information received through the survey was then compiled and analyzed.

The following is a general overview of the post-secondary jazz studies degree programs offered in Canada.

University Profiles

Capilano College.

Capilano College offers a four-year Bachelor of Music in Jazz Studies degree administered by the Faculty of Arts. The jazz studies degree at Capilano College offers a choice of the following majors: performance, education, composition/arranging, and general studies.

Capilano College is located in Vancouver, British Columbia. Vancouver has an approximate population of 2 million. The average total enrollment in the program is 40 students. The program has existed for 11 years.

As part of the application process into the jazz studies program, candidates take several entrance exams and auditions. Exams in jazz history, jazz theory along with an improvisation audition and a general instrument audition are required for acceptance. The program is four years long for a total of 124.5 credit hours. Approximately 70% of the course work is in jazz studies classes.

There are 21 ensembles available to the student; 2 big bands, 12 combos, 3 vocal jazz groups, and 4 "other" ensembles that include guitar ensemble, saxophone ensemble, brass ensemble and percussion ensemble. Participation in all jazz ensembles is restricted to jazz majors. The ensembles perform approximately 25 local, 10 provincial, and 2 national performances a year.

The school philosophy, in regards to jazz education, values jazz improvisation, jazz keyboard skills, big band participation, studio instruction and jazz pedagogy equally. The teaching faculty perceive that the administration of the college gives strong support to the program. The guest artist budget includes $6,000 for in-school, small lunch hour performances and $15,000 for the main jazz series at the college, for a total of $21,000.

The faculty at Capilano College are well known and highly regarded in British Columbia and throughout Canada. There are 39 faculty members. Almost 70% of the faculty have a post-secondary degree.

Humber College.

Humber College and the British Columbia (BC) Open University offer a Bachelor of Music in Jazz Studies degree administered by the School of Creative and Performing Arts at Humber College. At the time of this dissertation, students are required to take six credits of general education classes through the BC Open University on-line program. Students must also present a final recital in order to complete the degree requirements. Efforts are being made to eliminate the BC Open University requirements and have the degree be completely delivered by Humber College. The jazz studies degree at Humber College offers a choice of two majors: performance and writing.

Humber College is located in Toronto, Ontario. Toronto has an approximate population of 4.6 million. As part of the application process into the jazz studies program, candidates take several entrance examinations and auditions. The program is three years long for a total of 134 credit hours. Approximately 60% of the course work is in jazz studies classes.

There are many ensembles available to the student including big bands, a variety of combos, vocal jazz groups, and "other" ensembles. Participation in all jazz ensembles is restricted to jazz majors. The ensembles perform in the local community and throughout the province during the year.

The school philosophy, in regards to jazz education, values performance and writing. The faculty at Humber College are well known and highly regarded in Ontario and throughout Canada. There are 42 faculty members.

University of Toronto.

The University of Toronto offers a Bachelor of Music degree in Jazz Performance, administered by the Faculty of Music. The jazz studies degree at the University of Toronto emphasizes performance.

The University of Toronto is located in Toronto, Ontario. Toronto has an approximate population of 4.6 million. The average total enrollment in the program is 50 students. The program has existed for 12 years.

As part of the application process into the jazz studies program, candidates take several entrance exams and auditions. Exams in jazz theory, sight reading, ear training along with an instrumental audition, and an interview are required. The program is four years long for a total of 144 credit hours. Approximately 72% of the course work is in jazz studies classes.

There are 16 ensembles available to the student. Two big bands, 13 combos and 2 vocal jazz groups are open to any student on campus. The ensembles perform approximately five community performances a year.

The school philosophy, in regards to jazz education, values jazz improvisation, combo participation, big band participation, jazz history, jazz arranging, jazz composition, studio instruction and vocal ensemble participation equally. The teaching faculty perceive that the administration of the college gives some support to the program. The guest artist budget is $5,000.

The faculty at the University of Toronto are well known and highly regarded in Ontario and throughout Canada. There are 19 faculty members. Less than 50% of the faculty have a post-secondary degree.

Montreal University.

Montreal University offers a Bachelor of Music in Jazz Studies degree administered by the School of Arts. The university program requires two years to be completed at a community college prior to acceptance. The jazz studies degree at Montreal University emphasizes two majors: performance and writing. The program has existed for 11 years.

Montreal University is located in Montreal, Quebec. Montreal has an approximate population of 3.5 million. To be accepted into the jazz studies program candidates take several entrance exams, including music theory, ear training and an instrumental audition. The university limits the jazz studies program to 50 students; this is approximately 17 students per year. The program is three years long for a total of 90 credit hours. Approximately 60% of the course work is in jazz studies classes.

There are ensembles available to the student including big band, combo, vocal jazz, and "other" ensembles. The ensembles perform in the community, and provincially during the year.

The school philosophy, in regards to jazz education, values performance, and writing. The faculty at Montreal University are well known and highly regarded in Quebec and throughout Canada. There are 20 faculty members.

McGill University.

McGill University offers a Bachelor of Music in Jazz Performance degree administered by the Faculty of Music. The jazz studies degree at McGill University emphasizes performance.

McGill University is located in Montreal, Quebec. Montreal has an approximate population of 3.5 million. The average total enrollment in the program is 25 students per year, with a total student population in the jazz studies program of approximately 100 students. The program has existed for about 20 years.

As part of the application process into the jazz studies program, candidates are administered an instrument audition. The program is four years long for a total of 144 credit hours. Approximately 62% of the course work is in jazz studies classes.

There are 19 to 24 ensembles available to the student. Three big bands, 15 to 20 combos, and 1 vocal jazz group. Participation in all jazz combos is restricted to jazz majors, all other ensembles are by audition and are available to the student body of the university. Each year the ensembles perform approximately 10 to 15 concerts in the local community, 1 to 5 concerts elsewhere in the province, and 1 to 5 concerts outside of Quebec. The ensembles tour internationally on occasion. The school philosophy, in regards to jazz education, values jazz improvisation, big band participation, studio instruction, combo participation, and jazz composition equally. The teaching faculty perceive that the administration of the college gives some support to the program, and acknowledge that this support has grown in recent years. The guest artist budget is between $500 to $1,500 per year. This is the second smallest guest artist budget of the universities surveyed. The faculty at McGill University are well known and highly regarded in Quebec and throughout Canada. There are 32 faculty members. Over 85% of the faculty have a post-secondary degree.

Concordia University.

Concordia University offers a Bachelor of Fine Arts, Specialization in Jazz Studies degree administered by the Faculty of Arts. The jazz studies degree at Concordia

University emphasizes performance, composition and history.

Concordia University is located in Montreal, Quebec. Montreal has an approximate population of 3.5 million. The average total enrollment in the program is 11 to 20 students, with a total student population in the jazz studies program of approximately 22 to 40 students. The program has existed for 27 years.

There is no audition requirement for acceptance to the jazz studies program. However, candidates must complete two years of music training at a post-secondary institution prior to acceptance. The program at Concordia University is two years long for a total of 66 credit hours. Approximately 68% of the course work is in jazz studies classes.

There are four ensembles available to the students. One big band, one combo, one vocal jazz group, and one guitar ensemble. Participation in all jazz groups is open to the student body of the university. The ensembles perform one concert in the local community, and one concert provincially each year.

The school philosophy, in regards to jazz education, values jazz improvisation, jazz pedagogy, jazz styles and analysis, jazz arranging, and jazz history. The teaching faculty perceive that the administration of the college gives strong support to the program. There is no guest artist budget as the school philosophy regards guest artists to be of little importance. Of the programs surveyed this is the only one with no guest artist budget.

The faculty at Concordia University are well known and highly regarded in Quebec and throughout Canada. There are 18 faculty members. Less than 45% of the faculty have a post-secondary degree.

St. Francis Xavier University.

St. Francis Xavier University offers a Bachelor of Music (Jazz Studies) degree administered by the Faculty of Arts. The jazz studies degree at St. Francis Xavier University emphasizes performance and composition/arranging.

St. Francis Xavier University is located in Antigonish, Nova Scotia. Antigonish has an approximate population of 8,000. The total population in the program is 50+ students. The program has been in existence for 20 years.

As part of the application process into the jazz studies program, candidates take several auditions, including jazz improvisation, instrumental facility and an interview. The program is four years long for a total of 117 credit hours. Approximately 56% of the course work is in jazz studies classes.

There are 17 ensembles available to the student. One big band, 15 combos, 1 vocal jazz group, and 2 "other" ensembles that include guitar ensemble and an octet. Jazz ensembles are open to jazz majors only. The ensembles perform approximately 10 local, and 4 provincial performances a year.

The school philosophy, in regards to jazz education, values studio instruction and jazz keyboard skills equally. The teaching faculty perceive that the administration of the college gives little support to the program. The guest artist budget is $45,000 per year.

The faculty at St. Francis Xavier University are well known and highly regarded in Antigonish, Nova Scotia and throughout Canada. There are 12 faculty members. All of the faculty have a post-secondary degree. St. Francis Xavier University employs 50% of the doctoral degrees held by the collective jazz education faculty in Canada.

Curricular Structure

The comparison of curricular structures required that the curricular weightings from the various institutions be converted to a common system. It was found that the various Canadian post-secondary institutions employed several methods of assigning curricular weighting to courses. For this study, all systems were converted, as accurately as possible, to the credit-hour system with six credit-hours (approximately 78 hours of instruction) equal to a full course, typically taught over two 13 or 14 week semesters. Because of this conversion, credit-hours at some institutions as reported in this study, are not as they appeared in the post-secondary institutional calendars.

Degree programs.

There were seven Canadian post-secondary institutions offering a total of seven degrees in jazz studies. This group was composed of six Bachelor of Music Degrees and one Fine Arts Degree. Three of the post-secondary institutions required additional online courses or previous post-secondary education. These were Humber College, Montreal University, and Concordia University. Humber College required six general education credits to be completed through the BC Open University. The course work from Humber College is then transferred to the BC Open University to complete the requirements for a bachelor's degree. Both Montreal University and Concordia University required two years of post-secondary education prior to acceptance. Four of the post-secondary institutions did not require a transfer or amendment to a diploma program, these were McGill University, University of Toronto, St. Francis Xavier University, and Capilano College.

A summary of the credit requirements of each of the degree programs is found in Table 1.

Table 1

Credit Requirements of Jazz Degree Programs

Post-Sec. Institution	Degree	JS	E	GS	CS	Total
Capilano College	B.Mus	85.5	3	24	12	124.5
Humber College	B.Mus	80	36	18	0	134
University of Toronto	B.Mus	99	6	24	15	144
Montreal University	B.Mus	55	0	12-30	4-10	90
McGill University	B.Mus	89	0	24	31	144
Concordia University	B.F.A.	42-48	0	0	21	66
St. Francis Xavier	B.Mus	66	0	36	15	117

Note. **JS=Jazz Studies; E=Elective; *GS=General Studies; CS=Classical Studies.**

*note. General studies includes all non-music courses that are required for a degree in jazz studies.

The degrees at Concordia University and Montreal University are two-year and three-year programs respectively with an additional two years to be completed at a community college prior to acceptance. This added criterion accounts for the large discrepancy in credit requirements between Concordia University, Montreal University and the other programs. Humber College offers a degree with additional courses to be completed through the BC Open University. To be noted is the wide variation in total credit-hours required for the various degree programs. The variance in total length of the programs makes direct comparison of the credit requirements difficult. In order that the relative weighting of credit requirements may be directly compared across programs, Table 2 presents the program components as a percentage of the total credits required for the degree program.

Table 2

Credit Requirements of Jazz Degree Programs as a Percentage of the Total Credits Required for the Degree

Post-Sec. Institution	JS	E	GS	CS
Capilano College	68.7	2.4	19.3	9.6
Humber College	59.7	26.9	13.4	0
University of Toronto	68.8	4.2	16.6	10.4
Montreal University	61.1	0	13-33	4-11.1
McGill University	61.8	0	16.7	21.5
Concordia University	63.6-72.7	0	0	31.8
St. Francis Xavier	56.4	0	30.7	12.8

Note. JS=Jazz Studies; E=Elective; GS=General Studies; CS=Classical Studies.

Of the four-year degree programs, the jazz studies degree at the University of Toronto has the highest percentage of jazz studies courses. St. Francis Xavier University has the lowest percentage of jazz studies courses of all four-year degrees offered in Canada with 56.4%. The lowest percentage of jazz studies courses offered at a post-secondary institution regardless of the length of the program was St. Francis Xavier University with 56.4%. The average percentage range of jazz studies courses at Canadian post-secondary institutions that offered a jazz studies degree was 62.9%-64.2%.

When considering the comparisons made among the curricular structures of the jazz studies degree programs, one must be cognizant of the small population (*N*=7). One must also be aware that two programs, those at Concordia University and Montreal University are two-year and three-year programs, respectively, with the assumption that two preparation years be completed through the Quebec or other provincial post-secondary education system. Humber College offers a degree with additional courses to be completed through the BC Open University. McGill University, Capilano College, St. Francis Xavier and the University of Toronto are traditional four-year degree programs at one post-secondary institution.

The jazz courses offered for the degrees can be grouped into nine categories as follows:

1. Jazz History
2. Jazz Theory/Jazz Ear-Training
3. Jazz Improvisation
4. Jazz Ensemble
5. Private Lesson
6. Jazz Elective
7. Keyboard
8. Jazz Composition/Arranging
9. Other Jazz Courses.

Table 3 presents the credit-hour requirements of the jazz studies courses broken down into the nine categories listed above.

Table 3

Jazz Studies Components in Credit-Hours

Post-Sec. Inst.	JH	JT/E	JI	E	PL	JE	K	JC/A	OJ
Capilano College	10.5	14.5	9	24	17	3	0	4.5	3
Humber College	4	24	4	24	24	24	0	0	0
University of Toronto	9	24	8	24	24	0	2	8	3
Montreal University	6	9	2	12	24	0	2	0	0
McGill University	3	6	12	12	32	0	2	16	6
Concordia University	6	12	6	6	6	6-12	0	0	0
St. Francis Xavier	3	15	0	12	24	0	0	12	0

Note. *JH=Jazz History; JT/E=Jazz Theory/Ear Training; JI=Jazz Improvisation; E=Ensemble; PL=Private Lesson; JE=Jazz Electives; K=Keyboard; JC/A=Jazz Composition/Arranging; OJ=Other Jazz Course*

Each post-secondary institution requires a different amount of credit hours and emphasizes different classes in their jazz studies degree. While all of the schools offer a slightly different degree, at first glance they seem to value the same three courses. Jazz theory/ear training, ensemble, and private lesson receive the bulk of the credit-hours. Concordia University however places the bulk of their credit offerings in jazz theory/ear training and jazz elective, making this one of the most flexible jazz studies degrees, allowing students to direct their own education. McGill University places the bulk of their credits in jazz improvisation, ensemble, private lesson, and jazz composition and arranging.

National Association of Schools of Music

There is no Canadian organization that has published curricular standards for undergraduate jazz studies degree programs. In the United States, the National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials (NASM Handbook, 2000, p. 6).

This organization was designed to "advance the cause of music in American life and especially higher education" (Handbook, 2000, p. 7). The National Association of Schools of Music (NASM) is an American organization and does not concern itself with other nations or music systems. While this is the intent of the NASM, their work has merit and influence in Canada. Many Canadian jazz educators are trained in the United States, as there is currently only one graduate degree program in jazz studies available in Canada. This American influence on Canadian jazz educators may alter the direction of the degree programs in Canada. The NASM has designed and promoted a standard for degree requirements that provides a model for comparison.

NASM guidelines for offering a degree in jazz studies require the post-secondary institution to be adequately staffed and equipped to offer courses in performance, composition, and arranging. The degree requires a minimum of 120 semester hours and the equivalent of four academic years. Table 4 compares the NASM degree length and credit requirements with Canadian degree offerings.

Table 4

NASM Degree Length and Credit Requirements as Compared to Canadian Post-Secondary Institutions

Institution	DL	CR
NASM	4 years	120
Capilano College	4 years	124.5
Humber College	3 years	134
University of Toronto	4 years	144
Montreal University	3 years	90
McGill University	4 years	144
Concordia University	2 years	66
St. Francis Xavier	4 years	117

Note. DL=Degree Length; CR=Credit Requirements

The degrees at Concordia University and Montreal University are two-year and three-year programs respectively with an additional two years to be completed at a post-secondary institution prior to acceptance. This added criterion accounts for the large discrepancy in degree length and credit requirements between Concordia University, Montreal University, and the other programs.

Most Canadian post-secondary institutions meet the minimum NASM requirements in degree length. At first glance, Montreal University, Humber College, and Concordia University do not meet the minimum four-year requirement by the NASM. Upon further investigation, both Montreal University and Concordia University require additional post-secondary education prior to acceptance into their degree programs. Montreal University requires two years of post-secondary education prior to admittance to the three-year program, totaling five years of post-secondary education to complete the degree. Humber College offers a three-year degree in conjunction with the BC Open University.

The curricular structure of a NASM approved jazz studies degree includes courses in performance study, ensemble participation, composition, arranging, improvisation, independent study, field experiences, and recitals. These courses should comprise 30% to 40% of the degree requirements. Musicianship courses should account for 20% to 30% of the degree requirements.

> Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as a performer, a listener, an historian, a composer, a theorist, and a teacher. (NASM Handbook, 2000, p. 75)

The content of the musicianship courses are indicated by the NASM to be the following:

> Musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. . . The content of traditional course work in musicianship such as sight-singing, ear-training, harmony, keyboard harmony, counterpoint, orchestration, conducting, and music literature is important. (NASM Handbook, 2000, p. 75)

General studies courses should account for 20% to 30% of the degree requirements, and electives should account for 10% to 15% of the degree requirements. General studies are identified by the NASM as:

> Studies in other areas of human achievement . . . natural and physical sciences, social sciences and communications, as well as in other areas of the arts and humanities. (NASM Handbook, 2000, p. 75-76)

Electives taken should be at the discretion of the student. A total of at least 65% of the course requirements for the degree should be in the major area of study. Table 5 compares the NASM requirements with Canadian degree offerings.

Table 5

NASM Jazz Studies Requirements as a Percentage Compared to Canadian Offerings

Institution	JS	E	GS	M
NASM	30-40	10-15	20-30	20-30
Capilano College	68.3	2.4	19.3	10
Humber College	59.7	26.9	13.4	0
University of Toronto	68.8	4.3	16.7	10.4
Montreal University	61.9	0	13-33	4-11.1
McGill University	61.8	0	16.7	21.5
Concordia University	63.6-72.7	0	0	31.8
St. Francis Xavier	56.4	0	30.7	12.8

Note. JS=Jazz Studies; E=Elective; GS=General Studies; M=Musicianship.

All of the Canadian post-secondary institutions exceed the NASM requirement in the jazz studies category offering a substantially higher percentage of courses in this category.

In the musicianship category, several Canadian post-secondary institutions do not meet the requirements designated by the NASM. Only McGill University and Concordia University meet the 20% to 30% range of courses in the musicianship category. Humber College, University of Toronto, St. Francis Xavier, Montreal University, and Capilano College all offer musicianship courses below the 20% to 30% range required by the NASM. The range of course percentages offered by post-secondary institutions that do not meet the musicianship requirements by the NASM is 0% to 12.8%. The average percentage of courses in the musicianship category offered by Canadian post-secondary institutions that do not meet the musicianship percentage requirements of the NASM is 8.9% to 11.3%.

Canadian post-secondary degrees do not meet the NASM guidelines in the general studies category. Montreal University offers the option of meeting the NASM requirement in general studies, but does not require this for completion of the degree. Humber College, University of Toronto, Concordia University, McGill University, and Capilano College all require general studies courses below the 20% to 30% range required by the NASM. The range of course percentages offered by post-secondary institutions that do not meet the general studies requirements by the NASM is 0% to 30.7%. The average percentage of courses in the general studies category offered by Canadian post-secondary institutions that do not meet the general music percentage requirements of the NASM is 15.7%.

All of the Canadian post-secondary degrees do not meet the NASM requirement in the elective category. Humber College and Concordia University exceed the 10% to 15% NASM course requirement by at least 10%. St. Francis Xavier University, University of Toronto, Montreal University, McGill University, and Capilano College all require elective courses well below the 10% to 15% standard required by the NASM. The range of course percentages offered by post-secondary institutions that do not meet the elective requirements of the NASM is 0% to 26.9%. The average percentage of courses in the elective category offered by Canadian post-secondary institutions that do not meet the elective course percentage requirements of the NASM is 4.8%.

Currently Canadian post-secondary institutions are not meeting the course percentage requirements of the NASM for an undergraduate jazz studies degree. There was no indication from the Chairs of the post-secondary jazz studies programs that this is an area for concern.

Institutional Philosophy

Not many music educators will state that every performance student will be a successful performer. There are many ways of being a successful musician even if an individual is not a performer. As music educators it is our responsibility to ensure that every student be assured a chance of success in the music industry. The institutional philosophy of a program can greatly influence a student's success in his/her chosen musical direction.

Respondents were asked to estimate, using the percentage ratios given, the importance of performance versus pedagogy, as practiced by their post-secondary institution. The question on the survey provided a selection of ratios that would represent the amount of performance practice compared to pedagogical practice. According to the data received, three Chairs responded by selecting 90%:10% ratio, one Chair responded by selecting the 80%:20% ratio, and one selected the 70%:30% ratio. All the Chairs who responded indicated a ratio of 70%:30% or above, with a mode of 90%:10%; clearly identifying performance as the main emphasis of jazz studies programs. A further investigation of course philosophy in Table 3 indicates that the actual ratio of performance to pedagogy was 54.3%:45.7% a much closer ratio than indicated by the Chairs. The educational background of the Chairs may provide an explanation for the post-secondary philosophy and the responses from the Chairs to not be in agreement. While all of the Chairs were educated in music at the graduate level, none possessed a degree in Curriculum or have documented experience in curricula development. Perhaps another reason for the overwhelming performance preference was that in a large city it is relatively easy to find sessional instructors who can teach performance courses. It may be difficult to find jazz musicians willing to teach non-performance courses. If found, there is no guarantee that these jazz educators would be effective. The common belief is that a performance course at the post-secondary level is used to rehearse repertoire for a performance. Educators need to realize that a performance course is an opportunity to educate and align the performance aspect of the course with the theoretical, historical and social aspects of music.

Prioritization of essential skills.

The following list includes those elements that are deemed essential to the successful career of young musicians as they enter the music profession:

1. technical mastery
2. stylistic awareness
3. aural skills
4. analytical skills
5. musical expressiveness
6. sight reading skills
7. functional keyboard skills
8. historical knowledge
9. practical knowledge
10. computer skills
11. MIDI skills

12. performance experience
13. performance opportunity
14. business experience
15. marketing skills
16. philosophical background
17. performance etiquette skills
18. jazz pedagogy

(Fischer, 1999).

Respondents were presented with the above list, identified as elements deemed essential to the career of young musicians as they enter the music profession. The respondents were asked to prioritize the elements as they apply to their institutional philosophy. Respondents were invited to add to the list. In order to present the data as more representative of the collective group of Chairs of undergraduate jazz studies degrees, only categories that received a first, second or third ranking were tabulated. A weighted total was then determined. Frequencies in column one were multiplied by three, those in column two were multiplied by two, and those in column three were multiplied by one. The resultant numbers for each category were then added to establish a weighted total.

Table 6

Rank Order of Skill Priority Items Across Institutions

	Ranking			
Category	#1	#2	#3	Weighted total
technical mastery	4	0	0	12
stylistic awareness	2	1	1	9
aural skills	5	0	0	15
analytical skills	1	3	0	9
musical expressiveness	4	1	0	14
sight reading skills	2	2	0	10
functional keyboard	1	2	1	8
historical knowledge	2	2	0	10
practical knowledge	1	1	0	5
computer skills	1	0	1	4
MIDI skills	0	1	1	3
performance experience	3	1	0	11
performance opportunity	2	2	0	10
business experience	0	2	3	7
marketing skills	0	1	3	5
philosophical background	1	1	1	6
performance etiquette	1	3	0	9
jazz pedagogy	1	3	0	9

The information in Table 6 reveals that two categories, aural skills and musical expressiveness, identified by the collective Chairs of the undergraduate jazz degrees offered in Canada to be of the highest importance. Aural skills, the ability to identify melody, form, timbre, tuning, harmony, and melodic intervals is a sought after skill for the jazz improviser. Aural skills are attributed to musicians who have a greater sensitivity to collective performance and a greater awareness in performance. Fischer stated that musical expressiveness, the second category identified by the collective Chairs, was " . . . an extension of aural skills, generally mastered after many hours of tactile training" (Fischer, 1999, p. 104). Both categories reinforced the ranked #3 choice of technical mastery, which may be construed as developing the three learning modalities in relation to one's musical instrument: aural, tactile, and visual.

Prioritization of course work.

The following courses can be identified as standard in a jazz curriculum and can be found in university catalogues (Fischer, 1999):

1. jazz improvisation
2. jazz arranging
3. jazz composition
4. jazz styles and analysis
5. jazz pedagogy
6. big band

7. combo
8. jazz keyboard
9. studio instruction
10. jazz history.

Respondents were asked to prioritize the courses identified above as they apply to institutional philosophy of a undergraduate jazz studies curriculum. Respondents were invited to add items to the list. In order to present the data as more representative of the collective group of Chairs, only categories receiving a first, second, or third ranking were tabulated. A weighted total was then determined. Frequencies in column one were multiplied by three, those in column two were multiplied by two, and those in column three were multiplied by one. The resultant numbers were then added to establish a weighted total.

Table 7

Rank Order Course Priority Across Institutions

Category	Ranking #1	#2	#3	Weighted Total
jazz improvisation	4	0	1	13
jazz arranging	2	2	0	10
jazz composition	3	1	0	11
jazz styles and analysis	1	2	1	8
jazz pedagogy	2	2	0	10
big band	3	1	0	11
combo	3	2	0	13
jazz keyboard	2	3	0	12
studio instruction	4	0	1	13
jazz history	2	2	0	10
vocal ensemble	1	0	0	3
world/other music	0	1	0	2

Jazz improvisation, combo, and studio instruction all received the highest ranking of 13 points. Of the three courses with the highest ranking, both jazz improvisation and studio instruction had the highest number of *one* rankings, making these two courses a priority for the collective undergraduate jazz studies degree. Perhaps this explains, as seen further in this chapter, why criteria used in hiring new jazz studies faculty emphasized professional experience rather than educational experience. Institutions also appeared to favour the jazz combo over big bands reaffirming Harbison's claim presented in chapter two.

Entrance examinations.

Entrance examinations provide institutions with a measure of a student's proficiency level in specific subjects. Testing for entry into an undergraduate jazz studies program is designed to identify if the student has the musical ability and background needed to achieve success in the program.

Respondents were asked to identify all entrance examinations required of new applicants to the undergraduate jazz studies program. Responses were ranked from the most frequent to the least frequent. The ranked entrance examination requirements were:

(a) instrumental audition, (b) personal interview, (c) jazz theory (d) jazz improvisation, (e) jazz history, (f) aural skills, and (g) sight reading.

One Chair indicated there were no examinations required for admission to the program, stating that, "They learn these things in our program - or at least get better at it" (personal interview). The entrance examinations identified by the Chairs of the various jazz studies degree programs seemed to be a combination of required examinations for entrance into the school of music or school of arts, and acceptance into the jazz studies program.

History of Degree: Length

Respondents were asked to indicate the number of years the post-secondary institution has had an undergraduate jazz degree program. The estimated number of years that post-secondary institutions offered a jazz degree program ranged from 11 to 27 years. One Chair indicated a jazz studies degree program has been offered for 11 years, one indicated 12 years, two Chairs indicated 20 years, and one indicated that an undergraduate jazz studies degree has been offered for 27 years. This indicates that the oldest extant jazz studies degree in Canada has been offered since 1976 at Concordia University. The growth of post-secondary jazz education in Canada has been quite slow compared to the growth in United States. After the introduction of the Dance Band Degree at North Texas State Teachers College in 1947 several universities in the United States responded within the year by offering degrees. In Canada the initial degree offering did not prompt a response for seven years, and not again until eight years later.

Curricular Foundation

Respondents were asked to indicate if the program they were currently at had been modeled after any other jazz degree program. With five Chairs responding, all indicated that they were unaware of any model used to establish their jazz studies program. One Chair included the comment: "Combination of various elements from others and our own ideas!!" (personal interview). Due to the apparent lack of research in the development of the jazz studies curricula in Canada the comment by Regelski seems appropriate, "Too often music teachers altogether lack a clearly conceived formal curriculum to guide their day to day and long-term instructional efforts" (Regelski, 1998, pg. 9).

Ensembles.

The importance of ensemble participation can not be overlooked. Interaction among student musicians is an important part of the jazz studies degree, as this is where many skills are learned. The availability of ensembles is an integral element in a jazz studies degree. Respondents were asked to indicate the number of big bands currently available for student participation. With four Chairs responding, the current number of big bands available to student participation ranged from one to three. Two Chairs indicated two big bands, one Chair indicated one big band, and one Chair indicated three big bands for student participation.

The mode of big bands available was two.

Respondents were asked to indicate the number of combos currently available to student participation. With four Chairs responding, the current number of combos available to student participation ranged from 12+ to 20. One Chair indicated 12+ combos, one Chair indicated 15 to 20 combos, one Chair indicated 15 combos, and one Chair indicated 13 combos available for student participation.

Respondents were asked to indicate the number of vocal jazz ensembles currently available to student participation. With four Chairs responding, the current number of vocal jazz ensembles available to student participation ranged from one to three. The mode for vocal jazz ensembles is one.

Respondents were asked to indicate the number of "other" jazz ensembles available to student participation. With four Chairs responding, the number of "other" jazz ensembles available to student participation ranged from zero to four. One Chair indicated four "other" jazz ensembles, including guitar/bass ensemble, saxophone ensemble, brass ensemble, and percussion ensemble. Two Chairs indicated zero "other" jazz ensembles available for student participation, and one Chair indicated two "other" ensembles available, a guitar ensemble and a jazz octet. Of the available "other" ensembles, only one school currently offered an "other" ensemble.

Respondents were asked to indicate if participation in the jazz ensembles was restricted to jazz majors. Three

Chairs responded "no," indicating that students did not have to be a jazz major to participate in jazz ensembles. One Chair indicated "yes" that students did have to be a jazz major to participate in jazz ensembles. One Chair indicated that jazz combos are restricted to jazz majors, while other ensembles were by audition and open to all students.

The control of student participation in a jazz ensemble degree limits the availability to the course but it can also raise the enrollment in the program. To allow ensemble participation is perhaps a message to students that they did not have to study the music to *play* in the ensemble. This may have a positive short term effect by boosting the ensemble participation, but the long term effects could have damaging consequences to the viability of the degree. If students participate in the ensembles and are not in the degree program, the administration of the program may take this to mean that students only want the performance experience, not the in-depth training a degree offers. In times of financial restrictions, this may make it possible to close a program, yet still offer a jazz ensemble.

As jazz has continued to absorb other styles of music, jazz programs have been challenged to create new and different types of ensembles to satisfy this diversity.

> The big band is no longer the staple of the jazz program. Combos, repertoire groups, studio orchestras, and vocal groups, begin to surface in

> the institutions to accommodate the musicians desire to branch out into new and more challenging elements of the music. Various ensembles, have been formed purely from a historical perspective, groups that focus on a specific musician's music, such as Duke Ellington, Art Blakey, or Horace Silver. (Fischer, 1999, pg.75-76)

Respondents were asked to indicate the number of years a big band has existed in their program. Five Chairs responded indicating the number of years the institutions have offered a big band in any capacity ranged from 20+ to 35 years. Two Chairs indicated that a big band has existed at their post-secondary institution for 25 years. One Chair indicated that a big band had existed at his/her post-secondary institution for 35 years, one indicated 27 years, and one indicated that a big band had existed at his/her post-secondary institution for 20+ years. All of the post-secondary institutions that returned a survey indicated that a big band had existed longer than a jazz studies degree.

Respondents were asked to indicate the number of years a combo has existed in their program. Five Chairs responded indicating the number of years the institutions have offered a combo in any capacity ranged from 15 to 27 years. Two Chairs indicated that a combo had existed at their post-secondary institution for 25 years. One Chair indicated 15 to 20 years, one Chair indicated 27 years, and one Chair indicated that a combo had existed at his/her post-secondary institution for 20 years. Canadian post-secondary institutions all indicated that a combo had been in existence since the inception of the jazz studies degree. While the combo did not exist before the degree began in all post-secondary institutions, one can assume that the addition of a combo at the inception of the degree was an important distinction in Canadian post-secondary jazz studies offerings.

Respondents were asked to indicate the number of years a vocal jazz group had existed in their program. Five Chairs responded indicating the number of years the institutions have offered a vocal jazz group in any capacity ranged from 1 to 20 years. Two Chairs indicated that a vocal jazz group had existed at their post-secondary institution for 20 years. One Chair indicated that a vocal jazz group had existed at his/her post-secondary institution for 10 years, one indicated 5 years, and one indicated a vocal jazz group had existed at his/her post-secondary institution for 1 year. Vocal jazz music is starting to grow in Canada, as seen by the recent growth of vocal jazz programs at the post-secondary institutions. Vocal jazz is a very young program at most Canadian post-secondary institutions.

Respondents were asked to indicate the number of years an "other" jazz group had existed in their program. "Other" jazz ensembles are identified as jazz groups that are outside of the standard jazz quartet, quintet or sextet format, and jazz groups that exist in the jazz tradition but are not part of the mainstream, e.g., the trombone ensemble. The trombone ensemble has been an active and popular ensemble among trombonists, yet has remained a specialty ensemble at post-secondary institutions. Five Chairs responded indicating the number of years the institutions have offered a "other" jazz group in any capacity ranged from 0 to 25 years. Four Chairs indicated no "other" jazz group has existed at their post-secondary institution. One Chair indicated that an "other" jazz group has existed at his/her post-secondary institution for 25 years, adding that it is a jazz guitar ensemble. The lack of "other" ensembles as part of a jazz studies degree is quite alarming. Jazz music is historically influenced by other music types, with jazz hybrid styles emerging frequently. Jazz music has been seen as a current music by many, and this apparent lack of modernity could indicate that the jazz educators in Canada are not staying current with jazz trends.

Performances.

Respondents were asked to indicate the average number of community performances per year by the various jazz ensembles. With five Chairs responding, the range of performances in the community by the various jazz ensembles was 1 to 60. One Chair indicated 1 community performance by the jazz ensembles, one Chair indicated 10 to 60, one Chair indicated 5, one Chair indicated 10, and one Chair indicated 25 community performance by the jazz ensembles.

Respondents were asked to indicate the average number of performances each year by the various jazz ensembles at the provincial level. Provincial performances are those that take place outside of the home institution's general community. With five Chairs responding, the range of performances in the province by the various jazz ensembles was 0 to 10. One Chair indicated 1 provincial performance by the jazz ensembles, one Chair indicated 1 to 5, one Chair indicated 4, one Chair indicated 10, and one Chair indicated 0 provincial performances by the jazz ensembles.

Respondents were asked to indicate the average number of performances each year by the various jazz ensembles at the national level. With five Chairs responding, the range of performances in the nation by the various jazz ensembles was zero to five. One Chair indicated one to five national performances by the jazz ensembles, one Chair indicated two, and three Chairs indicated zero national performances by the jazz ensembles. The mode of national performances was zero.

Respondents were asked to indicate the average number of performances each year by the various jazz ensembles at the international level. With five Chairs responding, the range of performances at the international level by the various jazz ensembles was zero to one. One Chair indicated one international performance by the jazz ensembles, yet indicated this was not every year. Four Chairs indicated zero international performances by the jazz ensembles.

To be noted is the relatively few provincial, national and international performances from each of the post-secondary institutions. This lack of performances may account for the low numbers of students attending each institution from outside of the institution's home province. The limited number of performances may impact the provincial and national profile of each post-secondary institution. The small number of performances may also offer insight to the teaching philosophy of the jazz band director. Many directors spend months preparing difficult and complex music that is *worthy* of a post-secondary level ensemble. While this may produce polished musical performances, this is not preparing students for the working reality of a musician. Rarely will a working musician have more than several rehearsals to prepare material for a concert. The current emphasis on the big band rehearsal is taking attention away from the elements of jazz music that make it jazz, (creativity, originality) and focusses the attention on elements that make jazz music conform to western "classical" standards. Standards which have been codified and proven to work with classical music in the post-secondary institution, such as uniformity of tone colour, accents, and stylistic inflection.

Guest artists.

Respondents were asked to indicate how often each year guest artists are contracted in the jazz area. With five Chairs responding the range of guests artists in the jazz area is from 1 to 15+. Two Chairs indicated 1 to 4 guests artists a year, one Chair indicated 5 to 9, one Chair indicated 10 to 14, and one indicated 15+ guest artists a year. Further, respondents were asked to indicate the average yearly expenditure for guest artists. Expenditures for guest artists varied greatly. With five Chairs responding, the yearly expenditure for guests artists ranged from $0 to $45,000. One respondent indicated the yearly expenditure on guests artists was $0. One respondent indicated between $500 to $1,500, one respondent indicated $5,000, one respondent indicated $21,000, and one respondent indicated the yearly expenditure on guests artists was $45,000.

Respondents were asked to explain the importance of guest artists to their program. Five Chairs responded. The following is a list of responses:

1. "Expose students to current live artists."
2. "Broaden stylistic awareness."
3. "Support working jazz players."
4. "It is important that our students get the opportunity to hear important artists play and speak about [jazz]."
5. "Of little importance. It is too expensive."

6. "Given our geography, guests are extremely important. As well, it is beneficial to our students to see faculty in concert with guests or guests with student ensembles."
7. "Exposure to artists not normally or easily available."
8. "Relating of career and life experiences."
9. "Musical inspirations."

From the responses, the Chairs seem to indicate that the guest artist is primarily utilized for historical lectures or performances that expose students to "live" jazz and "real" jazz musicians. The benefits of clinics and workshops from the guest artists seem to be overlooked by the Chairs. As stated by one of the Chairs in the personal interview:

> . . . very high percent of faculty here are right out front playing, and students go out to hear them all the time, as well as there being a fair number of smaller venues where students can cut their teeth.

This may indicate that students are already getting the exposure to artists' performances in the local community. This ease of access to the artist would seem to free the time of the guest artists at the post-secondary institution to teach rather than perform.

Most Chairs support the idea that students need to be in contact with professionals, as jazz is an aural tradition and this contact is beneficial. To be noted, the most isolated school in terms of geography has the highest budget for guest artists. One of the post-secondary institutions in a large urban centre has the lowest guest artist budget, along with the lowest impression of the impact guest artists can make. Close proximity to a large centre may make the guest artist program a less than important element, as students can seek out local, national, and international professionals on their own. Post-secondary institutions located in a small centre may view the guest artist as an important curricular tool in the education of jazz studies students. These same guest artists may also be used as a recruiting tool for isolated post-secondary institutions. Students from a large centre may have access to another post-secondary institution's guest artists as many guest artists wish to supplement their income by adding extra performances while they are visiting a post-secondary institution. The Chairs of the jazz studies degrees do not report the accessibility that jazz studies students have to guest artists in their institutions. One Chair did mention that the bulk of the guest artist budget was for a main stage concert series. It was not determined if this was a free concert series for all jazz studies students or if this was a paid concert venue, that may exclude many students due to prohibitive costs.

Faculty and Student Information

Program enrollment.

Respondents were asked to estimate average enrollment in the undergraduate jazz studies program. With five Chairs responding, the range of enrollment in the undergraduate jazz studies program was 12 to 50+. The mode was 50+ students registered in the program. Respondents were asked to indicate what percentage of the student population was from their province. With five Chairs responding the estimated range of student population from their home province was 30% to 95%. One respondent indicated the home province population to be from 30 to 40% of the students. One respondent indicated the home province population to be 95% of the students. One respondent indicated the home province population to be 50% of the students. One respondent indicated the home province population to be 65% of the students. One respondent indicated the home province population to be 78% of the students. Perhaps interesting to note, most post-secondary jazz programs attracted the bulk of their students from their own province. Only one school in Canada, St. Francis Xavier University, had more out-of-province students than students from their own province; this post-secondary institution is located in a province with an extremely low population base.

Respondents were asked to indicate what percentage of the student population was from Canada, not including their home province. With five Chairs responding the estimated range of student population from Canada, not including the home province, was 4% to 70%. One respondent indicated the Canadian student population, not including their home province, to be 4% of the students. One respondent indicated the Canadian population, not including their home province, to be 48% of the students. One respondent indicated the Canadian population, not including their home province, to be 30% of the students. One respondent indicated the Canadian population, not including their home province, to be 60-70% of the students. One respondent indicated the Canadian population, not including their home province, to be 18% of the students.

Respondents were asked to indicate what percentage of the student population was international. With five Chairs responding the estimated range of international student population was 1% to 10%. One respondent indicated the international population to be 1% of the students. One respondent indicated the international population to be 5% of the students. One respondent indicated the international population to be 5% to 10% of the students. One respondent indicated the international population to be 2% of the students. One respondent indicated the international population to be 3% of the students. Jazz studies degree programs in Canada do not draw a significant amount of their student population from outside of Canada.

Administrative support.

Respondents were asked to indicate the acceptance of the undergraduate jazz program by the administration of the post-secondary institution, indicating strong support, some support, little support, no support, or neutral. With five

Chairs responding, two Chairs indicated they received strong support, two Chairs indicated they received some support, and one Chair indicated little support. No programs indicated that the administration of the school gave no support to the program. This may indicate that these post-secondary institutions value jazz education to an extent. Administrative support may manifest itself in financial means and perhaps indicate the continued existence of the degree program.

Faculty credentials.

This section contains the responses the Chairs gave pertaining to the credentials of the Chair and the rest of the faculty of jazz studies. It could be argued that the success of any jazz studies degree program is dependent on the credentials and quality of the faculty. A candidate for employment in a jazz studies degree has to have a high level of performing ability on his/her instrument, possibly play a secondary instrument well and possess the academic ability to develop and deliver a curriculum that is aligned with other courses in the department. David Baker, stated that most jazz educators came from three backgrounds:

> (a) jazz performers with little or no teaching background, (b) teachers with little or no jazz performance background, and (c) classical performers/educators with little or no jazz background (Baker, 1989).

While this statement is 15 years old, these conditions seem to pertain to the faculty of Canadian jazz studies programs.

When hiring faculty in the jazz area, what were the credentials that the Chairs of the programs value the most in potential employees? Respondents were asked to identify criteria used when hiring new faculty in the jazz studies area. Chairs were asked to select from four criteria: (a) bachelor's degree (b) master's degree (c) doctorate degree, and (d) professional experience. Five Chairs responded with a total of 13 responses. Two Chairs indicated the bachelor's degree as a criterion, five indicated the master's degree, one indicated a doctoral degree. All of the Chairs indicated that professional experience was important when hiring new faculty in the jazz studies area. These results are reflective of trends in jazz education. As David Baker stated in his book *Jazz Pedagogy*, "A viable program should require that individuals have solid performance credentials in addition to a music degree . . . " (Baker, 1989, p. 36). None of the Chairs established in their answer whether a jazz degree was required for employment or if the degree required was a music degree without specialization in jazz studies. Possible reasons for this may include the lack of jazz studies master's degree programs in Canada. Currently there is only one master's degree offered in jazz studies in Canada. The prohibitive cost of a master's degree from the

United States results in fewer Canadian jazz educators having the degree qualifications for employment. This may also explain the lessened importance of a graduate degree as a requirement for employment, as universities may not be able to find a jazz studies teacher with this credential.

Undergraduate Jazz Studies Personnel

This part of the survey was designed to gather information about the Chair and faculty of jazz studies. Respondents were asked to estimate the age of the Chair of the jazz studies programs. One respondent identified the 30 to 35 category, one indicated 40 to 45, one indicated 46 to 50, two indicated 51 to 55, and one indicated 56+. Judging by the age of the Chairs of the undergraduate jazz faculty, within the next 10 years all but two of the Chairs will be eligible for retirement or retired. This upcoming change in the full-time faculty of jazz studies degrees could greatly affect the programs in question and the direction of jazz studies in Canada.

Respondents were asked to indicate the number of full-time and part-time undergraduate jazz faculty. With five Chairs responding, the range of full-time faculty was three to eight. Two programs have three full-time faculty, two programs have five full-time faculty, and one program has eight full-time faculty. The range of part-time faculty was 4 to 34. One Chair indicated 4 part-time faculty, one indicated 15 part-time faculty, one indicated 16 part-time faculty, and one indicated 34 part-time faculty. To be noted, part-time faculty does not denote a minimum level of credits or hours taught by the instructor. Part-time faculty does however indicate that the instructor is teaching less than a full-time teaching load. The post-secondary jazz studies degree programs in Canada are well staffed with full- and part-time employees. The complement of full-and part-time staff at each post-secondary institution is appropriate to deliver the curriculum.

Respondents were asked to indicate the number of jazz faculty that were male and the number of jazz faculty that were female, regardless of full or part-time status. Six respondents indicated the number of male and female faculty.

The collective undergraduate jazz faculty of all degree programs surveyed is 140 faculty members, with a male/female ratio of 9.77:1.

Based on the data supplied by the Chairs, one school employed 6 of the 13 female jazz studies faculty in Canada.

Academic background.

To be a good teacher is to be a good student, both have the ability to enrich each other. Being a good teacher is also characterized by continually searching for new ways to teach and to develop professionally. Being an effective jazz educator requires that the educator have a connection to jazz music, which can be interpreted to mean that at one point or another the jazz educator must have practiced the art of jazz. Being able to write about, or understand the history of jazz will be only partially effective if the educator has not practiced the art of jazz. Being a jazz musician will enrich the educational experience for the students. Teaching jazz is more than finding the right resources and presenting them with the current educational techniques. Jazz musician Phil Woods echoes these statements, saying "Everybody's got the same books. Everybody's playing the same tunes. Everybody's using the same wrong changes. It all sounds the same. It all sounds like some kind of farm team" (Javors, 2001, p. 121).

Degrees earned.

Respondents were asked to identify the educational background of each Chair. All six respondents had bachelor's and master's degrees. Of the six bachelor's degrees, three were in performance, one was in music education, one was in arts (music), and one was in music theory. All six bachelor's degrees were completed between 1967 and 1990. Four of the six bachelor's degrees were completed in Canada, two were completed in the United States of America. All six Chairs had master's degrees in music. One respondent had two master's degrees. Of the seven master's degrees, four were in performance, one was in musicology, one was in music education, and one was in music theory. All seven master's degrees held by the Chairs were completed between 1971 and 1995. Three of the seven master's degrees were completed in the United States of America with the remaining four completed in Canada. None of the Chairs held a Canadian master's degree in jazz studies.

Respondents were asked to indicate if their academic background as a college student included a jazz studies curriculum. Six Chairs responded. Four respondents indicated that they did have jazz training in a post-secondary degree. Two respondents indicated that they did not have any jazz training in a post-secondary degree. Of the four respondents with post-secondary jazz education, one had undergraduate level experience, one had graduate level experience, and two had undergraduate and graduate level experience. Of the three respondents who indicated jazz studies training in an undergraduate degree, only one had a Bachelor of Music degree in jazz studies. To be noted, all of the respondents that indicated jazz experience in a graduate degree had experienced their jazz education outside of Canada. At the time of completion for the collective Chair's graduate degrees, there were no graduate jazz studies programs available in Canada. Only two Chairs completed an undergraduate degree in Canada while a post-secondary jazz degree was available, all others completed their degrees before a post-secondary jazz studies degree was available in Canada. Only one respondent has been a student of a Canadian post-secondary undergraduate jazz studies degree.

Respondents were asked to indicate if they had a degree in progress. Six Chairs indicated that they did not have a degree in progress.

The Chairs were asked to indicate the number of the highest earned degree held by the collective jazz faculty. The range of faculty across post-secondary institutions with the highest earned degree being a bachelor's degree was from 2 to 15. The total number of bachelor's degrees was 42. The range of faculty with their highest earned degree being a master's degree was 2 to 12. The total number of master's degrees was 37. The range of faculty with their highest earned degree being a doctoral degree was zero to two. The total number of doctoral degrees was four.

Respondents were asked to indicate other professional development courses they had participated in. Three respondents indicated they had participated in professional development courses. Course types included:

1. post-graduate studies
2. private studies
3. summer workshops.

Teaching experience.

Respondents were asked to indicate the number of years they have taught. With six Chairs responding, the range of years as a teacher was 12 to 32. Respondents were asked to estimate the collective number of years that the jazz faculty has been teaching. With five Chairs responding, the estimated number of years taught by the jazz faculty was

100+. All five Chairs indicated 100+ teaching years for the collective jazz faculty.

Part IA of the survey asked respondents to indicate the number of years they have been at a post-secondary institution. With six Chairs responding, the range of years held at a post-secondary institution was 12 to 27, with the mean being 19.5 years. To be noted, the Chairs had very little experience at post-secondary institutions other than where they were currently employed. Several of the Chairs were graduates of the university where they are currently employed. Respondents were asked to estimate the collective number of years that the jazz faculty have taught at the post-secondary level. With five Chairs responding, the estimated number of years taught by the jazz faculty at the post-secondary level was 100+. All five Chairs indicated 100+ teaching years for the collective jazz faculty at the post-secondary level.

Respondents were asked to indicate the number of years they had been in their present teaching position. With six Chairs responding the range of years held at the present position was 3 to 27, with the mean being 15.2 years.

As an indicator of professional development in the area of jazz education, respondents were asked to indicate if they were a member of the International Association for Jazz Education. Four respondents indicated *yes* they were members and two respondents indicated *no* that they were not members.

The IAJE is seen by many to be a rich environment for the exchange of ideas and concepts relevant to jazz education. It is essential that Canada be involved and represented on the international level, if only to bring recognition to the quality education available. One response to the personal interview yielded the following comment:

> I only get to know what is out there by going to the IAJE, this time in Toronto, or by listening to recordings (of other university programs) - it lets me know what is going on and tells me who is doing what or teaching what kind of jazz.

Professional background.

Part IA, question 14 asked respondents to indicate a primary instrument of proficiency. The scope of primary instruments identified by the Chairs from each post-secondary institution included: piano (2), saxophone, trombone (2), trumpet and tuba.

One Chair identified two instruments to be his/her primary instrument. Part IA, question 15 asked respondents to indicate a secondary instrument of proficiency. The scope of secondary instruments identified by the Chairs from each post-secondary institution included: bass, clarinet, flute, piano (3) and voice.

Again, one Chair indicated two instruments as a secondary instrument. Respondents were asked to indicate if they were proficient on any instrument other than their indicated primary or secondary instrument. One Chair responded indicating that the trumpet was another instrument on which he/she was proficient. To be noted is the inclusion of two instruments that are no longer considered popular jazz instruments. The clarinet and the tuba, while being very versatile and important instruments in the early years of jazz, have fallen out of fashion. The flute is considered a rare jazz instrument. In Canada it would be difficult to study jazz with a professional jazz flutist. All of the Chairs of jazz studies degrees indicated that they currently play an instrument.

Performance.

Teachers' musical ability represents the level of performance that their students strive to attain. It is important for faculty members to be active and visible to the public as a performer, or as a presenter of composition or scholarly work. The collective Chairs of the post-secondary jazz studies degrees in Canada possess a comprehensive range of experiences in performing and recording with local, regional, and international artists. The experience that the collective Chairs possess is reasonable, given that the post-secondary institutions place a high value on professional experience as a requirement for employment. All of the respondents placed this criterion above the degree requirements.

International.

Respondents were asked to indicate the number of tours and concerts they had participated in with a variety of artists in a variety of levels. With five Chairs responding, three respondents indicated 15+ tours and concerts with an artist, one indicated one to four, and one provided no response. Part IA examined the performance opportunities of the Chairs of jazz studies with an internationally recognized artist. All five respondents indicated 15+.

Respondents were asked to estimate the number of tours the collective undergraduate faculty had performed with an internationally recognized jazz artist. With five Chairs responding, the estimated number of tours with international jazz artists relating to the collective undergraduate faculty was 15+.

Respondents were asked to estimate the number of single concert dates the collective undergraduate jazz faculty had performed with an internationally recognized jazz artist. With five Chairs responding, the estimated number of single concert dates with international jazz artists relating to the undergraduate jazz faculty was 15+.

Leader.

Part IA examined the single professional dates performed as a leader by the Chairs of the jazz studies programs. All five respondents indicated 15+. Respondents were asked to estimate the number of single professional jazz dates the collective undergraduate jazz faculty had performed as a leader. The estimated number of single concert dates as a leader relating to the undergraduate jazz faculty was 15+.

Jazz dates as a sideperson.

Part IA examined the single professional jazz dates the Chairs of jazz studies performed as a sideperson. All five respondents indicated 15+. Part IA examined the jazz shows the Chairs of jazz studies performed as a sideperson. All five respondents indicated 15+.

Respondents were asked to estimate the number of single professional jazz dates the collective undergraduate jazz faculty had performed as a sideperson. With five Chairs responding, the estimated number of single concert dates as a side person relating to the undergraduate jazz faculty was 15+.

International artists.

Part IA examines the recording history of the Chairs of each jazz studies program. Question 18A examined the number of recording dates the Chair had performed with an internationally recognized artist. Four Chairs responded, two indicated 1 to 4 recording dates with an internationally recognized artist, one indicated 10 to 14 recording dates with an internationally recognized artist, and one indicated 15+ with an internationally recognized artist.

Respondents were asked to estimate the number of recording dates the collective undergraduate jazz faculty had performed with an internationally recognized jazz artist. With five Chairs responding, the estimated range of recording dates the collective undergraduate jazz faculty has performed with an internationally recognized jazz artist was 5 to 15+. One Chair indicated five to nine recording dates with an international artist. Four Chairs indicated 15+ recording dates with an international jazz artist.

Regional artists.

Part IA examines the number of recording dates with a regional jazz artist, four Chairs replied. Two respondents indicated one to four recording dates with a regional artist, and two indicated 15+ recording dates with a regional jazz artist.

Respondents were asked to estimate the number of recording dates the collective undergraduate jazz faculty has performed with a regional jazz artists. With five Chairs responding, the estimated number of recording dates the collective undergraduate jazz faculty has performed with a regional jazz artist was 15+.

Local artists.

Part IA examined the number of recording dates the Chair has had with a local jazz artist. Four Chairs responded. Two respondents indicated 1 to 4 recording dates with local artists, one indicated 5 to 9 recording dates with local jazz artists, and one indicated 15+ recording dates with local jazz artists.

Respondents were asked to estimate the number of recording dates the collective undergraduate jazz faculty has performed with a local jazz artist. With five Chairs responding, the estimated number of recording dates the collective undergraduate jazz faculty has performed with a local jazz artist was 15+.

Publishing.

Chairs of the jazz studies programs were asked to identify their music publication background. Three compositional formats were examined, these included big band, vocal jazz, and combo.

Part IA examined the publication background of the Chair as a composer. Only one Chair had published compositions, this included five big band compositions. One Chair indicated in the survey that the compositions had only been recorded on compact disc, not published as print music. This Chair estimated 10 to 15 big band compositions, and 25 combo compositions.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as a composer for big band. With five Chairs responding, the estimated range of published big band compositions pertaining to the undergraduate jazz faculty was 0 to 25. One Chair listed 25 published compositions, one listed 15 published compositions, one listed 5 compositions, and two respondents indicated 0 publications.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as a composer for combo music. With five Chairs responding, the estimated range of published combo compositions pertaining to the undergraduate jazz faculty was 0 to 100+. Two Chairs listed 100+ published combo compositions, and three indicated 0 published combo compositions.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as a composer for vocal jazz music. With five Chairs responding, the estimated range of published vocal jazz compositions pertaining to the undergraduate jazz faculty was 0 to 25+. One Chair listed 25+ published vocal jazz compositions, four respondents indicated 0 published vocal jazz compositions. The mode is zero.

Part IA examined the publication background of the Chair as an arranger. Two respondents indicated that they had published materials in this category. One respondent listed one vocal jazz arrangement, one respondent indicated one combo arrangement in publication.

Respondents were asked in part IB, question 8B to estimate the collective undergraduate jazz faculty publication background as an arranger for big band. With five Chairs responding, the estimated range of published big band arrangements pertaining to the undergraduate jazz faculty was 0 to 100+. One Chair listed 100+ published big band arrangements, one listed 15 published arrangements, one listed 10 arrangements, and two respondents indicated 0 publications.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as an arranger for combo. With five Chairs responding, the estimated range of published combo arrangements pertaining to the undergraduate jazz faculty was 0 to 100+. One Chair listed 100+ published combo arrangements, four indicated 0 publications.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as an arranger for vocal jazz. With five Chairs responding, the estimated range of published vocal jazz arrangements pertaining to the undergraduate jazz faculty was 0 to 100+. One Chair listed 100+ published vocal jazz arrangements, four indicated 0 publications.

Part I examined the publication background of each Chair as a pedagogue. Two respondents replied indicating that they were published in either the textbook or journal article format. One respondent identified five journal articles and one textbook as publications. One respondent indicated five journal articles in print.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as pedagogues. With five Chairs responding, the estimated range of published textbooks pertaining to the undergraduate jazz faculty was 0 to 10+. One Chair listed 10+ published textbooks, two listed 1 published textbook, and two respondents indicated 0 textbook publications.

Respondents were asked to estimate the collective undergraduate jazz faculty publication background as pedagogues regarding journal articles. With five Chairs responding, the estimated range of published journal articles pertaining to the undergraduate jazz faculty was 0 to 12. One Chair listed 12 published journal articles, one listed 5 to 10 with the comment "at least." One Chair listed 10, and two respondents indicated 0 journal publications.

Given the amount of time the Chairs have been employed in their post-secondary institutions and the amount of work they have collectively done as performers, there is an unbalanced relationship between their performance and pedagogical activities. A possible reason for this imbalance between performance and pedagogy is again related to hiring practices and the value placed on performance rather than academic scholarship in the hiring process.

Graduate teaching assistants.

Respondents were asked to indicate the number of graduate teaching assistants in the undergraduate jazz studies area. With five Chairs responding, the range of graduate teaching assistants was zero to two. One Chair listed two graduate assistants, four indicated zero graduate assistants. Currently there is only one post-secondary institution offering a master's degree in jazz studies in Canada. The low number of graduate degree offerings in jazz studies in Canada could account for the low number of graduate assistants.

Respondents were asked to estimate the percentage of courses taught by graduate assistants. With five Chairs responding, the estimated range of courses taught by graduate assistants was 1% to 25%. Two Chairs listed 1% to 25% of courses in the jazz curriculum were taught by graduate assistants, and three respondents indicated 0% of courses were taught by graduate assistants. The survey did not provide a space for the answer of 0%, consequently the data is somewhat misleading. By indicating 1% to 25%, Chairs were selecting the lowest percentage available. Three Chairs responded by adding 0% as a category.

Gender.

Part IA asked the gender of the Chair of the jazz studies programs. This question was completed by six respondents. One respondent indicated female, while five indicated male. The field of jazz is still working towards breaking the gender barrier, and while this author does not correlate gender with ability, this stereotype does exist in jazz. This stereotype is similar to the struggle of ethnicity in jazz.

Ethnicity.

Part IA, question 3 asked the ethnicity of the Chair of the jazz studies programs. This question was completed by four of the six respondents. Two indicated "white," one indicated "black," and one indicated European/American. While this author does not correlate ethnicity to ability, stereotypes in jazz still exist. Interview comments by one Chair pertaining to the strength of the jazz studies degree program offered insight into the Chair's beliefs on the topic of ethnicity in jazz.

> . . . we have three faculty, all of whom are American, this is the birth place of jazz, and two of our faculty are African-American, which to my knowledge are the only black people teaching an historically black music in Canada. (personal interview)

Identifying African-American faculty as a strength of a jazz studies degree program indicates that the historical struggle of ethnicity in jazz is ongoing. This struggle manifests itself in two general positions: one stating that jazz is an expression of the black race and the other, that jazz is an expression of universal values. (Mantie, 2004, p. 58-59)

Facilities and Resources

Rehearsal facilities.

Respondents were asked in the personal interview to comment on the rehearsal and teaching facilities available at the post-secondary institution. The general response regarding rehearsal and teaching facilities indicated that the facilities were quite poor. One respondent replied:

> Generally speaking, the facilities at [my institution] are poor. We don't have a dedicated performance facility, and the quality of the building we do our business in is sub-standard. (Mold in the basement, inadequate heating and ventilation, poor sound isolation, etc.) The facilities are readily available-who else would want them? (personal interview)

This response was echoed by the Chair of another program:

> Poor facilities, we are rather isolated from the downtown area so it is difficult to attend our concerts or for students to get to us. The building itself is piecemeal. There is not enough room and we need more space, we have many multi-purpose rooms so we have to tear down and set up for each use. (personal interview)

One school did indicate that the facilities were "OK" but the facilities had not been updated since the 1980s. The same lack of attention to the development of a jazz studies curriculum seems to have pervaded the teaching and rehearsal facilities of the post-secondary jazz studies degree programs. This may be an indication that the jazz studies degree was an after-thought, perhaps a way to appease pressure on the post-secondary institution to offer a jazz studies degree. It is plausible that there may be a correlation between facility structures and faculty support of a jazz studies degree.

Library holdings.

With the beginnings of jazz music developing at the turn of the 20th century, jazz is a relatively young art form.

> The viability of any art form is rooted in an understanding of its worth. Therefore when an institution of higher learning offers a course of study in jazz music, it must deliver to the student an opportunity to study the music from an historical, philosophical, and sociological perspective in order to ensure the preservation of the art form, and develop an understanding of its worth by the student. (Fischer, 1999, p. 81)

Print media, audio/visual material.

Respondents were asked to estimate the number of jazz related books in the school's library. The estimated range of jazz related books held in the school's library was from 150 to 1,000+. One Chair did not include a number but indicated that there were "many." Three respondents indicated a number; one indicated 150 jazz related books, one indicated 804 jazz related books, and one indicated 1000+ jazz related books.

Respondents were asked to estimate the number of jazz related periodicals in the school's library. With four Chairs responding, the estimated range of jazz related periodicals held in the school's library was from 5 to 16. One Chair did not include a number but indicated that there were "many." Three respondents indicated a number; one indicated 5 jazz related periodicals, one indicated 16 jazz related periodicals, and one indicated 6 jazz related periodicals.

Respondents were asked to estimate the number of jazz related videos in the school's library. With five Chairs responding, the estimated range of jazz related videos held in the school's library was from 50 to 100. One Chair did not include a number but indicated that there were "many." Three respondents indicated a number; one indicated 50 jazz related videos, one indicated 90 jazz related videos, and one indicated 100 jazz related videos.

Respondents were asked to estimate the number of jazz related compact discs in the school's library. With five Chairs responding, the estimated range of jazz related compact discs held in the school's library was from 200 to 7,5002 One respondent did not indicate a number but included the comment "many." Of the four respondents that indicated a number, one indicated 200 jazz related compact discs, one indicated 1,000+ jazz related compact discs, one indicated 7,500 compact discs, and one indicated 363 jazz related compact discs.

Respondents were asked to estimate the number of jazz related records in the school's library. With four Chairs responding, the estimated range of jazz related records held in the school's library was from 253 to 3,000. One respondent left this blank, and one indicated that there were "many." Of the three respondents, one indicated 300+ jazz related records, one indicated 253 jazz related records, and one indicated 3000 jazz related records.

Respondents were asked to estimate the number of jazz related audio cassettes in the school's library. With three Chairs responding, the estimated range of jazz related audio cassettes held in the school's library was from 0 to 50. One Chair indicated that there were "many" audio cassettes. Two respondents indicated a number: one indicated 50 jazz related audio cassettes, and one indicated 0 jazz related audio cassettes.

The responses from the Chairs of the various programs indicates that the library holdings of print material and audio/visual material is vast. This would seem to indicate that the post-secondary institutions value the non-performance aspect of a jazz studies degree, and require that students in the jazz studies program become familiar with the literature and audio/visual material available.

Jazz compositions.

Respondents were asked to estimate the number of published big band compositions and/or arrangements for big band in the school's library. Five Chairs responded indicating the number of big band compositions or arrangements held by the participating schools ranged from 500 to 1,000. One respondent indicated that there were "many." Of the four respondents that indicated a number, two indicated 500+ published big band compositions and/or arrangements for big band, one indicated 1,000 published big band compositions and/or arrangements for big band, and one indicated 800 published big band compositions and/or arrangements for big band.

Respondents were asked to estimate the number of published combo compositions and/or arrangements for combo held in the post-secondary institutions library. With three Chairs responding, the estimated range of published combo compositions and/or arrangements for combo held in the post-secondary institution's library was from 25 to 500. One Chair indicated that there were "many." Of the two respondents that indicated a number, one indicated 25 published combo compositions and/or arrangements for combo, and one indicated 500 published combo compositions and/or arrangements for combo. The tradition of the combo in jazz education is such that students are encouraged to compose and arrange their own songs for the combo. Published combo charts is somewhat misleading, as many of these selections may be recordings of combo charts, which are not print publications, rather audio "publications."

Respondents were asked to estimate the number of published combo compositions and/or arrangements for vocal jazz. With three Chairs responding, the estimated range of published vocal jazz compositions and/or arrangements for vocal jazz held in the school's library was from 25 to 100. One Chair indicated that there were "many." Of the two respondents that indicated a number, one indicated 25 published vocal jazz compositions and/or arrangements for vocal jazz, and one indicated 100 published vocal jazz compositions and/or arrangements for vocal jazz. As vocal jazz education is starting to develop, more vocal compositions and arrangements are becoming available. There is, however, still much needed growth in this area to be equal to the number of big band compositions.

Respondents were asked to estimate the number of published "other" jazz ensemble compositions and/or arrangements for "other" jazz ensembles. Three respondents left this blank, with one indicating that there were "many." One respondent indicated 500 published "other" jazz ensemble compositions and/or arrangements. As reported earlier, many did not differentiate between audio "publications" and print publications. As well, many of the post-secondary institutions did not offer "other" ensembles, hence the lack of educational materials at most post-secondary institutions.

Respondents were asked to estimate the number of non-published big band compositions and/or arrangements for big band in the school's library. Five Chairs responded indicating the range of non-published big band compositions or arrangements held by the participating post-secondary institution was 100 to 200. One respondent indicated that there were "many." Of the four respondents that indicated a number, three indicated 100 non-published big band compositions and/or arrangements for big band, and one indicated 200 non-published big band compositions and/or arrangements for big band.

Respondents were asked to estimate the number of non-published combo compositions and/or arrangements for combo in the post-secondary institution's library. Two Chairs responded. One respondent indicated that there were "many." One respondent indicated that there were 100 non-published combo compositions and/or arrangements.

Respondents were asked to estimate the number of non-published vocal jazz compositions and/or arrangements for vocal jazz in the post-secondary institution's library. Two Chairs responded. One respondent indicated that there were "many." One respondent indicated that there were 50 non-published vocal jazz compositions and/or arrangements.

Respondents were asked to estimate the number of non-published "other" compositions and/or arrangements for "other" ensembles in the post-secondary institution's library. Two Chairs responded. One respondent indicated that there were "many." One respondent indicated that there were 100 non-published "other" compositions and/or arrangements.

Respondents were asked to estimate the number of commissioned big band compositions and/or arrangements for big band. Five Chairs responded. The range of commissioned big band compositions or arrangements held by the participating post-secondary institution was one to ten. One respondent indicated that there were "many." Three respondents indicated one commissioned big band compositions and/or arrangements for big band. One respondent indicated one to ten commissioned big band compositions and/or arrangements for big band.

Respondents were asked to estimate the number of commissioned combo compositions and/or arrangements for combo in the school's library. Two Chairs responded. One respondent indicated that there were "many." One respondent indicated that there were 20 commissioned combo compositions and/or arrangements.

Respondents were asked to estimate the number of commissioned vocal jazz compositions and/or arrangements for vocal jazz in the post-secondary institution's library. Two Chairs responded. One respondent indicated that there were "many." One respondent indicated that there were 100 commissioned vocal jazz compositions and/or arrangements.

Respondents were asked to estimate the number of commissioned "other" compositions and/or arrangements for "other" ensembles in the school's library. Two Chairs responded. One respondent indicated that there were "many."

One respondent indicated that there were 100 commissioned "other" compositions and/or arrangements.

While the library holdings of each institution appear to be quite large, this view is tempered when the age of the program is considered. Most of the programs have had a jazz ensemble for over 20 years, the collection of materials is presumed to have begun at the inception of the program. Jazz education has benefited from education trends and developed substantially in the last 10 years. The quality of the material collected in the early stages of the jazz studies program may be of questionable educational and musical merit today.

V. Conclusions

The purpose of this study was to provide a descriptive analysis of the curricular structure of undergraduate jazz studies degree programs in Canadian institutions. An additional purpose was to determine the teaching qualifications and credentials of faculty members working in the extant Canadian undergraduate jazz studies degree programs.

Through analysis of the data received, the following conclusions were reached.

Conclusion 1

Through a search that included university websites and university calendars it was determined that undergraduate degree programs in jazz studies are being offered in seven Canadian post-secondary institutions. The following schools offer undergraduate jazz studies degree programs.

1. St. Francis Xavier University, Antigonish, Nova Scotia; Bachelor of Music (jazz studies) composition/arranging or performance; administered by the Faculty of Arts.
2. Concordia University, Montreal, Quebec; Bachelor of Fine Arts, specialization in jazz studies; administered by the Faculty of Arts.
3. McGill University, Montreal, Quebec; Bachelor of Music, jazz performance (major); administered by the Faculty of Music.

4. Montreal University, Montreal, Quebec; Bachelor of Music, jazz performance; Administered by the Faculty of Music.

5. University of Toronto, Toronto, Ontario; Bachelor of Music, jazz performance; administered by the Faculty of Music.

6. Humber College, Toronto, Ontario; Bachelor of Music, jazz studies; administered by the School of Creative and Performing Arts.

7. Capilano College, Vancouver, British Columbia; Bachelor of Music in jazz studies; administered by the Faculty of Arts.

Conclusion 2

Schools are primarily focussed on performance practice rather than pedagogical instruction. Two institutions offer courses in jazz pedagogy, of these two schools one school offers the class as a music option, and one school includes the class as a program requirement. All institutions offer a range of performance classes. Table 8 presents the credit-hour requirements of jazz studies performance classes.

Table 8

Jazz Studies Performance Component in Credit-Hours

Post-Secondary Institution	JI	E	PL	Total
Capilano College	9	24	17	50
Humber College	4	24	24	52
University of Toronto	8	24	24	56
Montreal University	2	12	24	38
McGill University	12	12	32	56
Concordia University	6	6	6	18
St. Francis Xavier	0	12	24	36

Note. JI=Jazz Improvisation; E=Ensemble; PL=Private Lesson

The degrees at Concordia University and Montreal University are two-year and three-year programs respectively with an additional two years to be completed at a community college prior to acceptance. This explains the large discrepancy in credit requirements between Concordia University, Montreal University and the other programs.

All of the schools surveyed indicated that performance was valued much more heavily than pedagogical instruction While this was the survey indication, analysis of the course calendars showed a much closer relationship between performance based classes and non-performance or pedagogical classes. The average ratio of performance classes to pedagogical classes was 54.3%:45.7%.

Conclusion 3

Jazz studies degrees offered in Canada are quite diverse. To be noted is the diversity of programs that fall under the same provincial jurisdiction. The lack of a NASM type organization to control the standards is evident. None of the schools surveyed indicated any knowledge of a curricular model or plan based on successes or failures experienced by other schools.

Conclusion 4

The diversity among the jazz studies programs is the greatest strength of Canadian jazz education. Of the programs studied, each has a different set of priorities. A variety of jazz styles and concepts is valued at each post-secondary institution. Students can receive a specialized jazz education in Canada if they are willing to investigate which school will best suit them. The criteria for determining a school could include studio instruction teacher, musical styles emphasized, and program focus.

Conclusion 5

Each post-secondary institution offering a jazz studies degree requires ensemble participation. For each post-secondary institution this participation is in big band, vocal jazz, "other", or jazz combo ensembles. Additions to these basic ensembles were linked with a specific educator's expertise, for example, guitar ensemble and trombone ensemble.

The amount of performing opportunities for students at each post-secondary institution varied greatly. All of the post-secondary institutions surveyed had several concerts each semester at the home institution. A few of the schools engaged in off-campus concerts, either in the community or throughout their province at music festivals.

Conclusion 6

(a) The regional profile of the universities studied is quite high. Most post-secondary institutions indicated that the highest percentage of students in the jazz studies program came from their home province.

(b) The national profile of the post-secondary institutions that offer an undergraduate jazz studies degree is very low. Most post-secondary institutions indicated that the lowest percentage of students in the jazz studies program came from outside their province.

Conclusion 7

The academic credentials of the collective jazz faculty are, in general, weak. While several programs have been in existence in some form for almost 30 years, the academic degree requirements from the faculty has yet to meet current trends in post-secondary education. Of the degrees held by the collective faculty in Canada (N=140), only four are doctorate degrees. This lack of terminal degrees may attribute to a wide variety of issues, such as support from administration, growth of the program, teacher frustration, and program viability.

Conclusion 8

Performance ability of the collective jazz faculty is outstanding. Many international, regional, and local artists tour, record, and perform with faculty members of Canadian post-secondary institutions.

VI. Recommendations

Recommendation 1

The creation of regional jazz studies degrees in order to increase the amount of choice and the accessibility students have to jazz studies.

As shown by the location of the available jazz degrees in Canada it is evident that the need for more undergraduate jazz studies degrees serving a larger geographical area of Canada is necessary. The only geographical region that had no post-secondary institution offering a jazz degree was the prairie region of Canada. This same region was the first to start and maintain secondary school jazz programs and the first to become involved in the Canadian Stage Band Festival (Elliott, 1985). The secondary music programs in the prairies are known to develop outstanding musicians. These musicians are encouraged to continue with their jazz education, in turn leaving the prairies to develop their skills. It is assumed than many of these students do not return to their home province, leaving a creative void at the professional level.

Recommendation 2

Jazz studies degree programs include required pedagogical offerings in jazz studies.

The future of jazz education is hinged on the development of people who can teach others about jazz music. The life of the performer today is one that involves many aspects of the music industry. It is rare to find a musician who is not called on to teach at one point in his or her career. The result of the debate among educators to offer jazz studies pedagogy classes will decide the fate of many jazz programs. If post-secondary schools taught more students how to teach jazz music and continue the pedagogical line, more students would be interested and willing to pursue jazz studies degrees in Canada. This in turn would develop more jazz musicians who could teach as well as play, in turn, encouraging more students to attend schools that offer jazz degrees. This increase in the number of students who are educated in jazz music would benefit jazz clubs, jazz radio stations, and jazz CD sales. While not all students of jazz studies will make an impact in the teaching or performing of jazz music, it can be argued that students who have jazz studies training would be advocates for the art.

Recommendation 3

> Research be conducted into classroom materials and concepts used in jazz studies programs.

This study was the initial step in the process of examining all aspects of Canadian jazz education. Suggested areas for further study include an in-depth study of course offerings and course content at post-secondary institutions. While this study examined who was offering the degree and what type of courses were being taught, a closer examination of what is being taught in each course is necessary.

Recommendation 4

Development of a national jazz education organization. A national organization for Canadian jazz educators would help disseminate knowledge of jazz studies programs to a wider Canadian audience. A national organization could help to establish program, faculty and outcome standards for Canadian post-secondary jazz studies degrees. While this is important, the organization should acknowledge the uniqueness of and diversity among the existing jazz studies degrees.

Recommendation 5

Academic credentials as well as performance abilities be considered in the hiring of new faculty.

The average age of the Chair of each school surveyed indicated that within ten years most of these positions could be staffed by new educators. Performers without degrees or formal education do not always make excellent teachers. Jazz music no longer exists solely in music clubs and in jam sessions. Jazz music exists in the post-secondary classroom, and is being codified to be presented to a broad audience of learners. Educators need to be aware of this new codified information, and be able to present it in its new academic arena. The hiring of jazz educators with degrees should be considered as a way of maintaining the level of the program at the post-secondary institution. By hiring individuals for tenure track positions the post-secondary institution is investing in jazz education, in that tenure track professors ensure the continued development of jazz studies at the institution. Tenure track jazz studies professors put the jazz program on an equal footing with the other music programs or streams at the post-secondary institution. Tenure track professors have the academic background to ensure educational growth and have the ability to contribute to the body of jazz knowledge.

A Composite Jazz Studies Degree in Canada

After analysing the data presented by all of the post-secondary institutions in Canada that offer an undergraduate jazz studies degree, a composite picture of what jazz studies looks like in Canada can be created. While this is not an indication of one degree, it is an indication of general trends and philosophies unique to Canadian jazz education.

In Canada, if one pursues a Bachelor of Music in jazz studies degree it is administered by a Faculty of Music or Arts. The music degree offers the choice of a performance or composition major.

The program is located in a large urban centre with a population over 2 million. The average enrollment in the program is 50 students. The program has been in existence for 17 years.

An audition in jazz improvisation and an examination in theory are required for acceptance. The program is four years long and over 120 credit hours in length. Approximately 63% of the course work is in jazz studies classes.

There are 17 ensembles available: 2 big bands, 14 combos, and 1 vocal jazz group. Participation in jazz ensembles is restricted to jazz majors. The ensembles present approximately 15 local, 4 provincial, and 1 national performance a year.

The school philosophy, in regards to jazz education places highest value on jazz improvisation, studio instruction, and jazz combo. The teaching faculty perceive that the administration of the college gives support to the program. The guest artist budget is $14,000.

The faculty at the university are well known and highly regarded throughout Canada. There are 3 full-time and 17 part-time faculty members. Almost 70% of the faculty have a post-secondary degree.

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Appendix A

Jazz Studies Program Structure Form (JSPSF)

Program Structure

Institution

____

Program Name

____

Administered by

____

Related Course Work

jazz theory___________________ CR HR____________

jazz history__________________ CR HR____________

jazz improvisation____________ CR HR____________

jazz composing________________ CR HR____________

jazz arranging________________ CR HR____________

jazz ear training_____________ CR HR____________

jazz ensemble/ big band_______ CR HR____________

jazz ensemble/ small band ____ CR HR____________

jazz private lesson___________ CR HR_________

classical theory______________ CR HR____________

classical history_____________ CR HR____________

classical ear training________ CR HR____________

classical composition_________ CR HR____________

classical ensemble____________ CR HR____________

classical private instruction_ CR HR____________

keyboard______________________ CR HR____________ non-music electives __________ CR HR____________

music electives _______________ CR HR____________

recital_______________________ CR HR____________

Appendix B

Addresses of Departments of Music and Cover Letter

Addresses of Departments of Music

1. Capilano College
Bachelor of Music in jazz studies
Administered by the Faculty of Arts
2055 Purcell Way
North Vancouver, BC
Canada
V7J 3H5

2. Humber College
Bachelor of Music, jazz studies
Administered by the School of Creative and Performing Arts
205 Humber College Blvd.
Toronto, ON
Canada
M9W 5L7

3. University of Toronto
   Bachelor of Music, jazz performance
   Administered by the Faculty of Music
   Edward Johnston Building
   80 Queen's Park
   Toronto, ON
   Canada
   M5S 2C5

4. Montreal University, Montreal, Quebec
   Bachelor of Jazz in jazz studies
   Administered by the Faculty of Music
   C.P. 6128, succursale Centre-ville
   Montréal, QC
   Canada
   H3C 3J7

5. McGill University
   Bachelor of Music, jazz performance (major)
   Administered by the Faculty of Music
   Strathcona Music Building
   Room E 203
   555 Sherbrooke Street West
   Montreal, QC
   Canada
   H3A 1E3

6. Concordia University
Bachelor of Fine Arts, specialization in jazz studies
Administered by the Faculty of Arts
7141 Sherbrooke Street West
Montreal, QC
Canada
H4B 1R6

7. St. Francis Xavier University
Bachelor of Music (jazz studies) composition/arranging
or performance
Administered by the Faculty of Arts
P.O. Box 5000
Aquinas Hall
Antigonish, NS
Canada
B2G 2W5

Pilot Study Schools

8. Grant MacEwan Community College
Diploma in Music
Grant MacEwan Community College
P.O. Box 1796
Edmonton, AB
T5J 2P2

9. Mount Royal College
Diploma in Music
4825 Richard Road, S.W.
Calgary, AB
T3E 6K6

Cover Letter

September 2003

To: Directors/Chairs of undergraduate jazz studies programs.

From: Craig Brenan

Re: Descriptive Analysis of undergraduate jazz studies curricula in Canada

I am currently in the middle of a Education Doctorate degree at the University of Alberta and am beginning to complete my research. In order to compile data on my topic, I am requesting that you partake in this survey/questionnaire.

In order to obtain meaningful feedback from experts such as yourself, I have provided space in the questionnaire for your personal comments and to include criteria that I may not have selected to be part of the survey/questionnaire. The research topic is focused on comparing and reviewing curricular offerings in institutions in Canada that presently are identified as offering (a) Bachelor of Music degree(s) in jazz studies to music majors at the undergraduate degree level. A study of this nature and on this topic has not been done in Canada.

While most of the information for this research will come from your university calendar and handbook, portions of the dissertation will pertain directly to specific details that I must request from you as the Director/Chair of the jazz studies department. I respectfully request your time and consideration towards completion of the questionnaire by December 2003. You should be able to answer all the questions in less than 30 minutes as most of the questions are fill in the blank. Upon completion of the questionnaire please return it in the post-paid envelope.

I appreciate the time taken to complete the survey/questionnaire during such a busy time and I ensure that the results will be anonymous and confidential. If at any time you wish to withdraw from this survey, you can do so without penalty of any kind. Thank you in advance for your participation and please feel free to call should you have further questions.

Sincerely yours,

Craig Brenan

(telephone 780 430 9470 e-mail brenan@bigfoot.com fax 780 498 8727)

Appendix C

Personal Interview Transcript

Question 1

Generally discuss the facility and condition and availability of the facilities.

Response A

Not bad. Sound proofing needs improvement, budget for tuning could well be increased. We have the entire ground floor of a decent building put up in the 70s or early 80s, with 5 main classrooms, approximately 20 practice rooms, half with windows, half internal, 3 Wenger modules for drum practice and a couple of other internal rooms with sufficient insulation for percussion practice. There is a sizable music office/reception area staffed by two secretaries. Faculty offices are on the second floor, with 10 offices surrounding a common area, 5 with windows.

For teaching there are:

three main classrooms which hold about 30 students comfortably

a recording studio

a good Mac Lab with 12 computer/keyboard stations (up-to-date Finale program and other music software for theory and ear-training, composition)

a band rehearsal room which also serves for lectures, holding about 50 students comfortably all classrooms of course have stereo systems with CD players, and pianos, two of them grand

approximately 10 private teaching studios, some only the size of practice rooms, others larger and more well-appointed. Most with windows, some with stereo systems. Several with grand pianos reserved for piano majors' lessons

Pianos:

We own several upright Yamaha pianos from many years back. In recent years, we have purchased Kawai grands, and also embarked upon an arrangement whereby each year we receive 17 new pianos, uprights and grands, for use for one year, after which we hold a piano sale on behalf of the Kawai company. Except for tuning problems since the instruments are only delivered each fall and have no time to acclimatize, this is a good arrangement. We are buying instruments slowly, at most one per year and eventually hope to own all of our instruments.

We have a store room with several drum kits (not new) and many older instruments which are used for class brass, woodwinds, and percussion classes offered in the Education Stream of our Bachelor's Degree program. Students sign these instruments out for classes when needed, free of charge, as they do for guitar and bass amps. Maintenance is expensive, so the instruments are not great, but we do keep purchasing new amps and portable stereo systems for teachers to take to private lessons.

Response B

Generally speaking, the facilities at XXXX are poor. We don't have a dedicated performance facility, and the quality of the building we do our business in is substandard. (Mold in the basement, inadequate heating and ventilation, poor sound isolation, etc.) The facilities are readily available-who else would want them?

Response C

Poor facilities, we are rather isolated from the downtown area so it is difficult to attend our concerts or for students to get to us. The building itself is piecemeal. There is not enough room and we need more space, we have many multi-purpose rooms so we have to tear down and set up for each use.

Question 2

Discuss the strengths of the program.

Response A

Strengths are the faculty, both the teachers and the students. We have three faculty, all of whom are American, this is the birthplace of jazz, and two of our faculty are African American, whom to my knowledge are the only black people teaching an historically black music in Canada. The variety of special ensembles, for example, guitar ensemble, also the strong intensive music history program. There are special courses focussing on certain aspects of music, for example, Miles Davis, Mingus, MJO, jazz in Montreal. The school is not primarily a bebop school, there are many aspects of jazz taught here, including bebop.

Response B

The strength of the program lies in our curriculum. That is to say it is a fully integrated, exclusively jazz studies curriculum. There are few "classical courses" in place, only to serve the jazz area. We are not beholding to a greater classical program, which is the whole point, isn't it? We talk about tools and control of technique as related to what we do. Bach would have it no other way!

Response C

We now give the four-year bachelor of music in jazz studies ourselves, without any partner institution, giving us full control of our offerings and maximum flexibility as to transfers of credit from other two-year institutions. As the main jazz degree program on this side of the country, this is an important issue. Our faculty - virtually all the very top players in Vancouver have a connection with us, so there are constant opportunities for students to have role models who are right out there, and chances to sit in and make the leap as time goes on. Our program is very strong in the integration of theoretical and practical/performing elements due to the range of courses that pave the road from playing music to thinking about it and back, over and over - the spectrum from private lessons to combo class three hours per week to improvisation class four hours per week, two "lecture", two lab, to ear-training four hours per week to theory and arranging four to six hours per week is very thoroughly covered - it is a very detailed exploration of the language of swing and bebop jazz. Those who want right away to explore a freer or more new-age approach may feel constrained in the first two years of our program to some extent, as it takes a pretty intense look/listen at jazz standard repertoire - some might say the program is for jazz "purists" - I don't want to peg us myself, of course, but we are very much not a pop-oriented school, and our core classes use music of the swing and bebop greats as the main diet the way a classical school uses Bach, Beethoven, Mozart, and so on.

We have a great education stream in the bachelor's program which is directly connected to the fifth year teacher education program at XXXXX, so much so that I get phone calls every year asking us how many of our grads are planning to go on there. The hiring record of our graduates in the public school system, if that's what they want, is great, especially if they can move to a smaller community, but even here - gain positions after graduating.

The size of the program - 120 student over four years, class sizes not too large, depending upon the topic generally from 20 to 30 students, with some master classes as small as 6. Lots of chance for individual attention and personal teaching.

Question 3

What is your general impression of the state of jazz education in Canada?

Response A

Jazz education in Canada in general at the post-secondary level - I guess the marriage of jazz and post-secondary institutional education isn't going badly in that students generally seem to be accepting the idea of trying to codify a vocabulary/style that used to be learned only "out there," and to the sense that a college or university program can actually become a new environment for keeping alive and developing jazz, not just an ivory tower for those who "can't." At least around here, more and more faculty members are both active players and holders of higher degrees. More and more masters degrees here, whereas you could be sure the best players had no degree in the past, while the degree-holders were generalists who never played. One thought on performance training; I think there is still a bit of difficulty around the teaching of technique versus improvisation in private lesson training - often in an effort to support the student's creativity or to free him/her up in some way, the teaching of technical foundation material is impoverished compared with that in "classical" degree programs, where it goes without saying that a whole lesson can be spent on voicing two chords on the piano, or playing one bowed scale for intonation. Tension and mannerisms in keyboard players, and fluffing notes on brass instruments can be the price to pay for a first year private lesson's focus on improvisation above all else. We've struggled with that balance here, and different teachers have mentioned this to me. We often note in programs which piggyback the jazz program on a largely classical first two years, the technique is superior, while the feel lags behind. I've also heard it said that the jazz education world can be a bit of one unto itself, although in XXXXX we are lucky to have a high degree of integration between the city's active players and the faculty at the institution most involved with jazz. For example a very high percent of faculty here are right out front playing, and students go out to hear them all the time, as well as there being a fair number of smaller venues where students can cut their teeth. There are never enough, but many of our students do get considerable outside playing experience during their degree years. Did you also want to discuss preparation in the high schools? In general, inadequate, and narrowed to band and choir with no outside listening, no real theory, and in the case of vocalists, and pretty lightweight idea of improvisation - which is part of why we only take 30 people per year here! Larger schools like XXXXX seem to manage to remain excellent while taking in many more students, some of which we can't even let in here after two to three years there, other which we'd be thrilled to have here - the type we sometimes lose to the XXXXX.

Response B

Now - there seems to be two types of educators/school programs, those that teach from the book and those that go beyond the manual. I only get to know what is out there by going to the IAJE, this time in Toronto, or by listening to recordings - it lets me know what is going on and tells me who is doing what or teaching what kind of jazz.

Future - jazz is a 20th century music, we are now in the 21st century, so in order to preserve and teach jazz there must be two elements, I have to agree with Wynton on this, there must be the blues and a sense of swing. Students need to know this - I have students who do not know what a clarinet looks like, this is a problem the government has created by not funding music programs.

Jazz music is conservatory music, it is being conserved in the building, it needs to be this way. But there also need to be a more progressive music taught or presented.

The past - we have always looked for real jazz music, not educators jazz music, we have always played the real charts from J.J. Johnson, and Oliver Nelson for example - we have stayed away from educators' charts, music for jazz bands written by educators to teach a certain concept.

Response C

My general impression of the state of affairs is couched in 40 years of doing what I do. Simply stated it is this: There are entirely too many impostors trying to teach this music in the education system. People with little or no expertise as players or writers who are teaching in a not very meaningful way. The consequence of this error is quite often too much or too little attention paid to the tradition of the music, with no emphasis on what makes this music grow - creativity.

Appendix D

-Questionnaire-

Descriptive analysis of jazz studies curricula in undergraduate jazz studies programs in Canada

Part I: Undergraduate Jazz Studies Personnel

A. Director of Jazz Studies

The following questions pertain to YOUR professional background. Please provide all information as requested.

1. Please indicate your age

______30-35 _______36-40 _________41-45 _______46-50

______51-55 _______56+

2. Please identify your gender

______Male _________Female

3. Please identify your ethnic background

_________Aboriginal Canadian _________Black

_________Hispanic _________White

_________Asian _________other

4. Are you a member of the International Association of Jazz Educators? _____Yes______No

5. Please indicate earned degrees that you hold as follows:

degree w/emphasis	Institution	Year of completion
______________	____________________	________________
______________	____________________	________________
______________	____________________	________________
______________	____________________	________________
______________	____________________	________________
______________	____________________	________________

6. Did your academic background as a college student include a jazz studies curriculum?

____________Yes ____________No

7. If yes, at what level?___Bachelor_____Master______Doctorate

8. Do you have a degree in progress? ___Yes ____No

9. If yes, please identify:

Degree w/emphasis: Institution: Year of completion:

____

____

____

10. Please indicate what other professional development courses you have participated in.

____

____

____

____

____

____

11. Please indicate the number of years you have been teaching. ________

12. Please indicate the number of years teaching at the post-secondary level.________

13. Please indicate the number of years at your present position.________

14. Please indicate your primary instrument.________________________

15. Please indicate your secondary instrument, if applicable. __________________

16. Please indicate any other instruments you are proficient on. __________________

17. Please indicate the number of:

A) tours that you have performed with an internationally recognized jazz artist.

_________1-4 ________5-9 _______10-14 _______15+

B) single concert dates that you have performed with an internationally recognized jazz artist.

_________1-4 _________5-9_________10-14 _______15+

C) single professional jazz dates you have performed as a leader.

_________1-4 _________5-9_______10-14 _______15+

D) single professional jazz dates you have performed as a side person.

_________1-4 _________5-9________10-14________15+

E) Jazz shows that you have performed as a side person.

_________1-4 _________5-9_______10-14 _______15+

18. Please indicate the number of recording dates:

A) that you have performed with an internationally recognized jazz artist.

_________1-4 _________5-9_________10-14 ______15+

B) that you have performed with a regional jazz artist.

_________1-4 _________5-9_______10-14 _______15+

C) that you have performed with a local jazz artist.

_________1-4 _________5-9_______10-14 _______15+

19. Please identify your publishing background as:

A) a composer:

_______big band _______ number in print

_______combo _______ number in print

_______vocal jazz _______ number in print

_______other _______ number in print

B) an arranger:

_______big band _______ number in print

_______combo _______ number in print

_______vocal jazz _______ number in print

_______other _______ number in print

C) a pedagogue:

___________textbooks ________number in print

___________journal articles ________ number in print

B. Faculty

The following questions pertain to COLLECTIVE UNDERGRADUATE FACULTY. "Jazz faculty" will mean undergraduate jazz faculty at your institution.

1. Please indicate the number of jazz faculty that are:

______male______female

2. Please indicate the number of:

________full time jazz faculty_______part-time jazz faculty

3. Please indicate the average age of the jazz faculty.

____

4. Please estimate the collective number of years that the jazz faculty has been teaching.

________1-24_______25-49________50-74 _______75-99

________100+

5. Please estimate the collective number of years teaching experience at the post-secondary level.

________1-24_______25-49________50-74 _______75-99

________100+

6. Please indicate a breakdown of highest earned degrees by jazz faculty:

________Bachelor ___________Master ______Doctorate

7. Please estimate the number of:

A) tours members of faculty have performed with an internationally recognized jazz artist.

_________1-4 _________5-9 ________10-14 _______15+

B) single concert dates members of faculty have performed with an internationally recognized jazz artist.

_________1-4 _________5-9 ________10-14 _______15+

C) single professional jazz dates members of faculty have performed as a leader.

_________1-4 _________5-9 ________10-14 _______15+

D) single professional jazz dates members of faculty have performed as a sideperson.

_________1-4 _________5-9 ________10-14 _______15+

E) shows that members of faculty have performed as a sideperson.

_________1-4 _________5-9 ________10-14 _______15+

8. Please estimate the number of recording dates:

A) members of faculty have performed with an internationally recognized jazz artist.

_________1-4 _________5-9 ________10-14 _______15+

B) members of faculty have performed with a regional jazz artist.

_________1-4 _________5-9 ________10-14 _______15+

C) members of faculty have performed with a local jazz artist.

_________1-4 _________5-9 ________10-14 _______15+

9. Please estimate the collective faculty publishing background as:

A) a composer:

_______big band ________number in print
_______combo ________number in print
_______vocal jazz _______ number in print
_______other _______ number in print

B) an arranger:

_______big band ________number in print
_______combo ________number in print
_______vocal jazz _______ number in print
_______other _______ number in print

C) a pedagogue:

___________textbooks ________ number in print ___________journal articles ________ number in print

10. Please indicate the number of graduate assistants in the jazz studies area. _________

11. What percentage of courses are taught by graduate assistants?

________1%-25%________26%-50% _________51%-75% ________76%-100%

Part II: Institutional

1. When hiring new faculty in the jazz studies area, does the institution require:

______Bachelor ______Masters _______Doctorate

______Professional Experience _______Professional Equivalency

2. The following list can be identified as representative of specific elements deemed essential to the successful career of young musicians/ professionals as they enter the profession. Please rank them as they apply to your institutional philosophy with 1 being the most important. Please feel free to add any items that you feel are missing from the list.

______technical mastery
______aural skills
______musical expressiveness
______functional keyboard skills
______practical knowledge
______MIDI skills
______performance opportunity
______marketing skills
______etiquette skills
______jazz pedagogy
_____stylistic awareness
_____analytical skills
_____sight reading skills
____historical knowledge
_____computer skills
_____performance experience
_____business experience
_____philosophical background
______ __________________
______ __________________

3. Please prioritize the following courses as they apply to institutional philosophy.

_____jazz improvisation

_____jazz pedagogy

_____jazz composition

_____jazz styles & analysis

_____jazz arranging

_____big band participation

_____combo participation

_____jazz keyboard skills

_____studio instruction

_____jazz history

_____ ________________

_____ ________________

4. To what percentage ratio does the jazz program emphasize performance -vs- teacher education (pedagogy)?

_____0%-100% _____10%-90% _____20%-80% _____30%-70%

_____40%-60% _____50%-50% _____60%-40% _____70%-30%

_____80%-20% _____90%-10% _____100%-0%

5. Indicate all entrance examinations required by the jazz program:

_____jazz improvisation

_____jazz arranging

_____jazz composition

_____jazz styles & analysis

_____jazz pedagogy

_____jazz keyboard skills

_____jazz history

_____jazz theory

_____ ______________

6. Please indicate the number of years a jazz ensemble has been in existence in any capacity.

_____big band _____combo _____vocal jazz _____other

7. Indicate the number of jazz ensembles currently available to student participation:

_____big band _____combo _____vocal jazz _____other

8. Is participation in the jazz ensembles restricted to only jazz majors?_____Yes _____No

9. Please indicate the average number of performances per year by the various jazz ensembles:

A)_____community B)_____provincial C)_____national

_____international

10. Estimate the number of jazz related holdings in the institutional library:

_____Books _____Periodicals _____Videos

_____Compact Discs_____Records_____Cassettes

11. Estimate the number of:

A) published jazz compositions and/or arrangements in the institutional library.

_____Big Band _____Combo_____Vocal Jazz _____Other

B) non - published works held in the institutional library.

_____Big Band _____Combo_____Vocal Jazz _____Other

C) commissioned works specifically for your school held in the institutional library.

_____Big Band _____Combo_____Vocal Jazz _____Other

12. At what frequency per year are guest artists contracted in the jazz area by the school?

_____0 _____1-4 _____5-9 _____10-14 _____15+

13. Please indicate the average yearly expenditure for guest artists______________

14. Please briefly explain the importance of guest artists to the program.

15. Please estimate the average enrollment per year in the jazz program.

_____1-10 _____11-20 _____21-30 _____31-40 _____41-50

_____50+

16. What percentage of the student population is from:

_____your province

_____Canada, not including your province

_____international

17. Please indicate the approximate population of the town/city that your program is located in.

____

18. How is the jazz program accepted by the administration of the institution?

____strong support _____some support _____neutral

_____little support _____no support

19. Please indicate the number of years the institution has had a jazz degree program:

A)_____ in any capacity B)_____at the undergraduate level

20. To the best of your knowledge, is the program you are at, modeled after another jazz program? _____Yes _____No

21. If you answered yes to question 21, what program is your program modeled after?

____

Appendix E

Consent Form and Ethics Form

University of Alberta

Research Consent Form For Research Project

Descriptive analysis of jazz studies curricula in undergraduate jazz studies programs in Canada

I, ____, hereby consent to be

Interviewed

Surveyed

by Craig Brenan.

I understand that:

- I may withdraw from the research at any time without penalty
- all information gathered will be treated confidentially and discussed only with my supervisor
- any information that identifies me will be destroyed upon completion of this research
- I will not be identifiable in any documents resulting from this research

I also understand that the results of this research will be used only in the following:

- research thesis
- presentations and written articles for other educators

____

signature

Date signed:__________________________

For further information concerning the completion of the form, please contact Craig Brenan, 780 430 9470, brenan@bigfoot.com.

FACULTIES OF EDUCATION AND EXTENSION
RESEARCH ETHICS BOARD

Please submit ONE COPY ONLY of the application page, the Ethics Review Summary form, the Overview of the Project, the Procedures for Observing Ethical Guidelines and all accompanying materials to the Research Ethics Board representative in your unit.

Section 1: Overview of Research Project

Name: Craig Brenan

Title: Descriptive analysis of jazz studies curricula in undergraduate jazz studies programs in Canada.

The purpose of this study is to compare and review curricular offerings in institutions in Canada that presently are identified as offering (a) Bachelor of Music degree(s) in jazz studies to music majors at the undergraduate degree level. This writer has identified: common areas of study, similarities in jazz studies departmental core requirements, and school of music core requirements, ensemble participation required of students, ensembles available to students, and areas unique to a particular curricula. A secondary goal is to identify elements relating to the academic and professional background of the jazz studies directors, and the collective undergraduate jazz faculty as a unit. A third goal is to establish a composite sketch of the typical undergraduate jazz program and curriculum in Canada. Using the process of content analysis, various university catalogs and undergraduate handbooks will be reviewed. The survey will ask respondents to identify their professional and academic background, in addition to estimating information regarding the academic and professional backgrounds of the undergraduate jazz faculty. Professional experience questions related to recording dates, concerts, touring, casual dates, and show experience. Academic background questions related to degrees held, when and where they were earned, continuing education practices, and publishing background. Respondents will be asked to provide institutional demographics and philosophies in relation to existing curricula, and various institutional policies regarding the jazz studies department and the prioritization of course work and essential skills. Further, respondents will be asked to give statistical information regarding the age of various programs within the curriculum, student population, library holdings, ensemble availability, performance and touring practices, type of literature performed, graduate assistants, administrative support, and guest artist budgets.

The study will primarily use the survey questionnaire method for gathering information. Department Chairs in fact will be encouraged to write down their answers to the survey and mail the survey back to me. The anonymity of the human participants will be ensured by using a numbering system to identify each participant. The surveys will be completed by the human participants without the investigator present. The respondents may withdraw completely from the survey for any reason.

Section 2: Procedures For Observing Ethical Guidelines

1. Explaining purpose and nature of research to participants: In the cover letter to the survey that I am asking participants to complete I state the following:

I am currently in the middle of a Education Doctorate degree at the University of Alberta and am beginning to complete my research. In order to compile data on my topic, I am requesting that you partake in this survey/questionnaire.

In order to obtain meaningful feedback from experts such as yourself, I have provided space in the questionnaire for your personal comments and to include criteria that I may not have selected to be part of the survey/questionnaire. The *research topic is focused on comparing and reviewing curricular offerings in institutions in Canada that presently are identified as offering (a) Bachelor of Music degree(s) in jazz studies to music majors at the undergraduate degree level*. A study of this nature and on this topic has not been done in Canada.

2. Obtaining informed consent of participants: The development of a consent form that is to be signed and returned by participants will ensure informed consent of the participants.

In order to obtain meaningful feedback from experts such as yourself, I have provided space in the questionnaire for your personal comments and to include criteria that I may not have selected to be part of the survey/questionnaire. *The research topic is focused on comparing and reviewing curricular offerings in institutions in Canada that presently are identified as offering (a) Bachelor of Music degree(s) in jazz studies to music majors at the undergraduate degree level*. A study of this nature and on this topic has not been done in Canada

3. Providing for exercising the right to opt out: In the cover letter to the survey that participants are being asked to complete the following is written:

I appreciate the time taken to complete the survey/questionnaire during such a busy time and I ensure that the results will be anonymous and confidential. If at any time you wish to withdraw from this survey, you can do so without penalty of any kind. You are free to answer the survey in whole or in part without penalty. Thank you in advance for your participation and please feel free to call should you have further questions.

4. Addressing anonymity and confidentiality issues: As each participant returns their survey, the survey will be numbered and the participant will be identified to as that number. In the dissertation the names of the participants will not be displayed, only their corresponding number.

5. Avoiding threat or harm to participants or others: Not applicable.

6. Other procedures relevant to observing ethical guidelines not described above: Not applicable.